THEATRICAL ROSTER FOR 1900-1901 TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

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HELEN ROSE IRVE.

Theatrical Roster, 1900–1901

FIRST INSTALLMENT.

DRAMATIC.

ACROSS THE PACIFIC.—Ed. W. Fuller, acting manager; B. Dayton, business-manager; Johnnie Williams, stage-manager; Ben Schaffner, musical director; Mort Epier, band master; Joe Hyde, carpenter; Earl Depoy, electrician; Arthur Kelly, property man; Ed Sullivan, hostler. Harry Clay Blaney, Robert Gaillard, Leslie Mathews, J. F. Tucker, O'Kane Hillis, Harry Fisher, Frank Sanford, Johnnie Williams, John Carlyle, Messrs. Newton, Posley, Preston, and Lund, the Miner's Quartette, Pearl Seward, Anna Layng, Gracie Hull, Virginia Dormer and the "Rough Rider" Band. Mort Epier, Harry Brooks, Harry Hungerford, Bert Fussell, Joseph King, George Ringling, Ben Gregory, Teo Ruburtus, George Davidson, and Shirley Fatty.

A GUILTY MOTHER.—Henry Myers, proprietor and manager; Owen Ferree, business-manager; Frank Yunker, advance agent; James Kyle McCurdy, stage-manager; Joseph R. Kearsley, property man; Walter Moye, stage carpenter. J. J. McCurdy, J. F. Ryan, Louis Bartman, James A. Nesbit, John F. Lockney, Frank Yunker, Walter Moye, James H. Kearsley, Pauline Fletcher, Fannie Ferris, May Templeton, May L. Bell, Dorritt Ashton, Emma Lewis, Harry Gough, John Gough.

A HOMESPUN HEART.—Al. Harris and Walter Floyd, proprietors; Al. Harris, acting manager; Ben Dodson, agent; Zach. L. Evans, stage-manager; Joseph Bernotsky, property man; Page Spencer, Oscar Northcot, Fred Manley, Frank Hartwell, Zack Evans, Charles Thomas, Ralph Wood, Joseph Bernotsky, Florence Webster, Lillian Harris, and Ann Singleton.

ALLEN, VIOLA.—Liebler and Co., proprietors; George C. Tyler, manager; Frank Wilstach, business-manager; Gustav Frankel, stage-manager; Harry Ford, assistant; L. M. Martell, property man. Leslie Allen, Robert T. Haines, Charles Kent, Clarence Handyside, Marcia Van Dresser, Frank Gheen, Eugene Sweetland, Sue Van Duser, Jessie Bradford, Isabelle Parker, William Norris, Gertrude Norman, Edgar L. Davenport, John A. Holland, J. P. Jordan, Gus Frankel, Catherine Curtis, Blanche Moulton, Viola Allen.

ARIZONA.—Kirke La Shelle and Fred R. Hamlin, proprietors; J. H. Palser, manager; Edgar Selwyn, stage-manager. Theodore Roberts, Vincent Serrano, Walter Hale, Edwin Holt, Thomas Oberle, Edgar Selwyn, George O'Donnell, Stephen B. French, Malcolm Guzn, Sidney Ainsworth, Jane Kennark, Eleanor Robson, Adora Andrews, Mattie Earle, Louise Closer.

AT PINEY RIDGE.—Higgins and Co., proprietors; M. O. Higgins, manager; W. C. Anderson, business-manager; J. F. Daly, advance agent; Charles C. Bartling, stage-manager; C. R. La Valy, property man; Harry Dunn, carpenter. David Higgins, F. Cambello, J. F. Kirke, Charles C. Bartling, R. B. Mitchell C. N. Schaffer, H. Dunn, C. R. La Valy, George Hope, Georgia Waldron, Evelyn Parson, Olive West, Elba Mason, Bessie Lee.

A WARD OF FRANCE.—Nathan Appell, manager; Fred F. Checkner, business-manager; Ben J. Lauder, advance agent; Maurice Drew, play director; John W. Rose, stage-manager; David Dungerfield, property man. Maurice Drew, Walter Wilson, Paul Scott, George E. Barschide, De Lancey Barclay, Frederic Guest, Frank Fey, John W. Rose, George E. Murphy, Fred Glen, Harry Wilson, Affie Warner, David Dungerfield, Maude Atkinson, Edith Ward, Maude Rogers, Alice Hayes, Sara Fleming, Katherine Creed, Phoebe Smith.

A YOUNG WIFE.—A. W. Berman, manager; S. W. Brady, advance. Adolph Jackson, J. L. Woodenson, Charles R. Craig, E. G. Williams, Mark Fenton, Ed L. Clark, James J. De Barre, Edna G. Brothers, Alberta Lee, and Selma Herman.

BACKMAN'S COMEDY.—John T. Backman, proprietor; Will Z. Smith, manager; J. R. Schools, advance agent; Will Z. Smith, treasurer; Richard Marsden, stage-manager; Caddie Barrett, musical director; John Libby, property man; M. M. Irwin, stage carpenter. Harry E. McKee, Van C. Barrett, Frank G. Long, A. B. Jennings, Mitchell Ingraham, Margaret Nelson, Mrs. Pauncefy, Hazel Pauncefy, Jessie Pringle, Nellie Long, Bessie Barrett, Kathryn Ingraham.

BEN HUR.—William Farnum, W. S. Hart, George Osborne, Robert Elliot, Francis Kingdon, Harry Weaver, Jr., John F. Cook, Charles J. Wilson, Charles Wellesley, W. J. Kelly, Henry T. Devere, Robert Mansfield, Charles Craig, Henry Montrose, William Ford, Nellie Thorne, Adele Block, Mabel Bert, Adeline Adler, Mary Shaw.

BENNETT-MOULTON.—John S. Moulton, Boute Thompson, and E. K. Moulton, proprietors. Justin Adams, M. E. Miller, Orson M. Dunn, Harry Markham, Daniel McClure, T. H. Lewis, Campbell Stratton, Danny Simons, Lawrence Brooke, Thornton Friel, F. A. Howes, Joseph Harris, Arthur A. Griffin, Charles Landie, Herbert Powers, Joseph Thayer, F. C. Twitchell, Harry J. Leland, John N. Doyle, the Two Partellos, R. K. Johnson, George Ovey, Carr and Carleton, Lawrence C. O'Ezien, Dick Simons, Warnie Ward, Charles Calderwood, Joseph C. Kessnich, C. H. Knebler, S. S. Lavey, Ad. P. Reed, William Gorman, George Kendricks, R. C. McSheehy, E. W. Danner, Joe G. Pendleton, George Maurer, Ira E. Newhall (agent), F. G. Potter (agent), Joseph B. Brady (agent), Sisters Leighton, the Bonner Trio, Mabel Fremont, Irene Heywood, Jennie Bowen, Margaret Willard, Clara Turner, Louise Horner, Rose Lewis, Elizabeth Hunt, Madge Tucker, Virginia Heywood, Emma Shewell, Beulah Saxton, Cora Beaumont, Laura Thompson, Adelaide Nye, Marion Francis, George Arkwright, T. A. Farren, C. B. Madden, Charles H. Bridewell, George Parker, E. T. Standish, J. H. Barry, Frank P. Benson, Augustus Hammond, Robert T. Boyett, A. F. Charles, D. J. Thornton.

BOS TON (Eastern).—Charles Leyburne, owner and manager; C. B. Holliday, business-manager; Walter B. Tarr, advance representative; Professor Huntzinger, musical director; Harry Jepson, bannerman; R. S. Saunders, electrician; Edward Bunting, property man; Charles P. Price, stage-manager; C. S. O'Shaunessy, stage carpenter. O. H. Roche, Harry Lynton, B. E. Harris, Frank Herman, Al. Lester, Frank Beers, R. C. Hurtig, Josie Price, Della Leon, Florence Randall, Emma Bunting, Charles Leyburne.

BOS TON (Western).—Charles Leyburne, proprietor; M. B. Streeter, manager; Frank F. Frey, agent; Ully S. Hill, treasurer; V. J. Stewart, property man. M. B. Streeter, Paul Harlan, George Earle, Mr. and Mrs. Fred Pike M. A. Hunt, Bert C. Wood, La Petite Shirley, Grant Heth, H. W. Alexander, C. R. Hubbard, Charles B. Curtis, W. H. Murray, B. Winslow, V. J. Stewart, S. Frazer, Fred Luce, Fred Kneeland, Bert Turner, Lynda Earle, Lillie Morrell, Beatrice Moreland, Fannie Nother.

BRAUNIG DRAMATIC (Southern).—Braunig and Davis, proprietors; Sol Braunig, manager; Mose Wolf, business-manager; Charles Leckins, stage-manager; G. D. Crosley, property man. Louise Mitchell, Carrie Le Boyne, Lotta Zenobin, Madge Olinger, Frank Munnell, H. Preston Coffin, Burt Wesner, Charles Leckins, William F. Powell, H. D. Crosley, E. F. Van Rancellear, Master Sammie Brown.

CARNER STOCK.—J. W. Carner, L. S. McKee, Caro Miller, O. W. Roche, Harry L. Webb, Arthur Blackaller, W. H. Shine, Charles Del Vechio, Master Morris, Della Leon, Cora Wilmont, Nellie Manning, Little Ethel.

CARPENTER, FRANKIE.—Jere Grady, proprietor and manager; Fred A. Hayward, business-manager; Ben. W. Reed, stage-manager; Bert Kimball, electrician; Ben. A. Widger, leader of orchestra; Al Vialle, stage carpenter. Frankie Carpenter, Ann Sylvester, Florence Mack, Mabel Evelyn, Jere Grady, John J. Shaw, Charles Stevens, David Murdock, Ben W. Reed, Herbert Carthell. Frankie Carpenter Concert Orchestra, Ben A. Widger, J. A. Duffy, W. Woods, T. Gaffy, W. Munier, J. Baily.

CHASE-LISTER.—(Northern).—H. H. Fisher, manager. Will T. Lister, H. H. Fisher, Frank Dudley, Fritz E. Boone, George L. Castleberry, Harry O. Wesley, Roy Kingston, Prof. J. M. Winne, Helen Gillingwater, Jessie Brink, Helen Myrtle, Alyce Lovelace, and the Three Sisters La Fiel.

CHASE-LISTER.—(Southern).—Glenn F. Chase, manager. Glenn F. Chase, C. B. Livingston, Will M. Carroll, J. H. Lewis, Edwin N. Wallick, W. J. Coxe, Edwin Kraft, Hortense Nellsen, Mary Neilsen, Jessica Webster Pond, Alice Jackson, Little Bessie Jackson, and Vera Conway.

CHESTER, ALMA.—Alma Chester, proprietor and manager; H. R. Vickers, advance agent; Fred McVey, treasurer; Lee Sterrett, stage-manager; A. J. Garing, musical director; Albert Henry, property man; Fred Woodbury, stage carpenter; George J. Elmore, assistant stage-manager. Alma Chester, Helen Kloss, Laurene Santley, Nellie Franklyn, Carrie Elmore, J. Irving White, Lee Sterrett, Will J. Kennedy, George J. Elmore, Eugene Santley, H. R. Vickers, H. [illegible] W. Scott Hiatt, Fred McVey, Albert Henry, [illegible] Woodbury, T. E. Eagle, A. J. Garing, The La [illegible] Joey.

CRESTON, AND ADELAIDE [illegible] Clarke, proprietor; H. Willard [illegible] W. M. Hull, business-manager; J. [illegible] manager; C. James, property man; S. Ha[illegible] carpenter; J. Hoff, second carpenter, Howard Jones, electrician; Mrs. Jones, wardrobe mistress. John Carter, Augustus Balfour, P. S. Barrett, J. W. Bennett, J. H. Ashley, W. O. Daly, W. Douglass, C. Conrad, T. Jackson, I. B. Gray, J. Eversleigh, Adele Luchman, C. Bedford, Bertha Gerard, Priscilla Knowles, Jessie Fisher.

COOK-CHURCH.—Cook and Church, proprietors; H. W. Taylor, manager; J. J. Kannaley, advance agent; William R. Daly, stage-manager; Wesley Barney, property man; John Holmes, stage carpenter. J. Harvey Cook, William Robert Daly, J. C. Beusted, W. R. Todd, Frank Allen, W. H. Crockett, Wesley Barney, Gus Gauss, Master Newton, John Holmes, Harry Wesley, Lottie Church, Gipsy Ward, Marion Chester, Ruby Erwood, May Wheatcroft.

COWSLIP FARM.—W. A. La Routi, manager; D. S. Vernon, business-manager; George A. Fox, musical director. Edward Warren, Marguerite Hammond, Edmund Marshall, J. Edward du Bidut, William G. Smith, Lawrence Wakefield, Roy Stanton, William H. Malone, Corinne Cushman, Suzanne White, and Ethel Pulsifer.

DAVY CROCKETT.—Frank Cleaves, H. R. Atherton, Paul A. Matchette, Fred W. Cousins, W. E. Williams, W. P. Wilson, Helen Ray, Isabell Sherman, Hattie Lane.

DOWN MOBILE.—Lincoln J. Carter, proprietor; Martin Golden, manager; Burt Elsfeldt, business-manager; Will J. Slattery, advance agent; W. J. Cogswell, stage-manager; George Gilder, property man; F. J. Lewis, carpenter. Clyde G. Hess, E. M. Bostwick, Will Wolf, W. J. Cogswell, Charles T. Small, Al. Holman, Pearl Hunter, Alex Johnson, Amelia Foster, Emilie Hess, May C. Heyers, Nellie V. Small, Mamie Holman, the Mobile Quartette.

DOWNS, ROBERT.—E. D. Shaw, manager. Charles D. Herman, Alberta Converse, Lillian Kingsbury, Minnie Lindley, Maud Isbell, Anna Lee Burson, Sadie Rheam, William Somers, J. W. Downing, A. W. Pursell, H. S. Branch, George Ballet, E. A. Weil, D. F. Talbot.

ELLIOTT AND VERONEE'S.—Lillian Mortimer, Baby Lund, Edward Boring, Robert Goodman, Billy Robinson, Jules Kusell, Battle Foley, Florence Lund, George Denton, J. A. West.

ELROY STOCK.—Edwin Elroy, proprietor and manager; Edward R. Kelly, stage-manager; M. J. Garrity, business-manager. Lillian Mae Crawford, Lola Morrisee, Valberg Herrmann, Madge Whyte, Mattie and Sadie Melville, May Watson, Dunbar and Harris, Chris Moran, L. McLelland, Dello and Letto, Walter McCauley, W. A. Brummell, W. Lawrence White, Edward R. Kelly, William Hunt, L. J. Kertin, Edward Bigelow, B. A. Fredericks, Harry Brownlee, James Adams, C. A. Berry.

EMPIRE STOCK.—Al. Morse, business-manager; Little Lottie Morse, Jack F. White, Lou E. Streeter, Lou N. Harrington, Clarence Dull, George A. Adams, Grace Raymond, Jean Harlan, Mrs. Harrington.

ERWOOD STOCK CO.—R. J. Erwood, Gomer Davis, Ralph Hayden, Harry Roy, Ted Sewell, Willis Waters, Wallace Cutler, A. W. Erwood, Virginia Douglass, Hattie Bisnette, June Morn, Isabelle Rollins, Nina Flaistig, George H. Bailey.

FABIO ROMANI.—Alden Benedict, proprietor; J. B. Murray, manager; Frederick Hall, stage-manager; A. Goodman, property man; C. H. Ball, stage carpenter. Walter Lawrence, Claude Soares, Frederick Allen, C. H. Ball, A. H. Goodman, G. L. Raymond, B. C. Appleby, F. H. Murray, Martha Beauford, Helen Bodier, Agnes Sauel, Mlle. Charmon.

FAUST, MORRISON'S (Eastern).—Jules Murry, proprietor and manager; W. E. Dennison, business-manager; Harry Sweatman, advance agent; William Ewing, stage-manager; A. W. Brown, carpenter; O. S. Hook, electrician; Selby Tapsfield, properties. Errol Dunbar, Frank B. Taning, William Ewing, George G. Taylor, Frank Onslow, J. W. Squires, Genevieve Kane, Mabel Van Tassell, Florence Brooks, Clara Tapsfield, Mae Thall, W. E. Dennison, Harry Sweatman, A. W. Brown, O. G. Hook, Selby Tapsfield.

FAUST, MORRISON'S (Western).—Jules Murry, proprietor; E. J. Martineau, business-manager; F. M. Eldredge, advance agent; F. E. Jenkins, stage-manager; John E. Welch, carpenter; H. E. Alexander, electrician; H. H. Johnson, properties. George W. Trimble, W. E. Rensaller, John A. Rose, Frank Wallace, F. E. Jenkins, W. H. Raymond, Gertrude Rische, Marie Winston, Katherine Stigler, Addie Farwell, Anna Mullen, E. J. Martineau, F. M. Eldredge, John E. Welch, H. E. Alexander, H. H. Johnson.

FIELD AND DE VOE STOCK.—Emma Gertrude Shea, Mrs. J. R. Field, Lee Dale Ingraham, Lola Green, James R. Field, Lew De Voe, Sam J. Myers, Clifford B. Smith, H. B. Lefferts, Charles D. Hammond, Reginald S. Coke, Ed C. Cunningham, Baby Doll.

FRYE STOCK.—L. M. Frye, proprietor and manager; William E. Lewis, agent; Will J. Irwin, stage director; Ray White, carpenter; Elmer E. Potter, master of properties; Thomas Forsythe, musical director. Rose Watson, Dorothy Irvin, Alma Lewis, Louise Gillette, Will J. Irvin, J. J. Crowley, Elmer E. Potter, Harry M. Burnham, Ray White, Will A. Davis, John B. Cooke.

GASKELL STOCK.—Victor Lambert, Harry J. Thomas, Joe Kane, George Cox, Leon Wainwright, Charles Hendrickson, Harry W. Banjo, James Francis, Cuba May Nibbo, Grace Hays, Ida A. Thomas, Lydia Kane, May Corlette.

GARRICK, EDWARD.—James H. Alliger, manager; Charles Prindell, advance agent; Dave Braham, stage-manager; Edward Norcross, property man. Dave Braham, Jr., Henry Dolan, George Merritt, J. W. Martine, Louis J. Walker, James Harvey, Edward Mink, Frederick Warden, Richard Steel, Edward Fisher, J. Haviland, Edmund Brussells, Lillian Seymour, Mrs. J. K. Brunkworth, Beatrice Woods.

HAYWARD, GRACE.—Dick Ferris, proprietor; Charles A. White, manager; Robert Hayman, advance agent; Fred Watson, stage-manager; Frank Leverne, property man; Charles Krollman, musical director. Walter Wilson, electrician. Cameron Clemens, Fred Rentfrow, Lew Rose, Robert Hayman, Walter M. Alexander, Walter Trask, Charles A. White, James Cooley, Walter Tyson, Charles Franklin, James Madison, E. F. Singer, Grace Hayward, Fay Desmond, the Berlin Sisters, Claudia Lucas, Mollie Cole, Ada Demorea, Maggie Le Claire, Frankie Carpenter, Yovette De Vere.

HOWARD-DORSET.—George B. Howard, proprietor and manager; Oliver Martell, business-manager; Nelson Compton, stage director; D. B. McCloskey, musical director. George B. Howard, Gilbert Faust, Clint Robbins, Nelson Compton, J. G. Stutzman, Harry M. Hooper, D. B. McCloskey, Frank P. Spellman, Will H. Shaw, J. Benton, Flora Dorset, Eva N. Carr, Bessie Robbins, Nellie Granville, Isabelle Hoyt.

HUMAN HEARTS (Western).—Allan A. Hampton, manager; Frank Hopkins, agent; L. R. C. Josephs, stage-manager; W. Jarvis, properties; J. M. Stephens, carpenter. Fullia Bennett, Josephine Sutherland, Bertha Green, Myna Ketchem, Baby Arthur, Fredric Fairbanks, Sully Guard, Edward McHugh, Jack Stephens, Walter Jarvis, Louis Josephs.

HORNE, JAMES A.—Liebler and Co., proprietors; George C. Tyler, manager; Robert Hunter, business-manager; Harry Askin, acting manager; Frank Monroe, stage-manager; Jack Rawson, property man. James A. Herne, Forrest Robinson, Frank Monroe, Lionel Barrymore, W. T. Hodge, C. Dibden Pitt, John D. Garrick, Mrs. Sol Smith, Marion Abbott, Julie Herne, Chrystal Herne, Mollie Revel, Margaret Pitt.

JOLLY PATHFINDERS.—Mr. and Mrs. J. S. Rentfrow; L. F. Mack, general agent; E. A. Phelps, stage-manager; Vincent F. Irolli, band and orchestra leader. Will Peters, Harry King, George Bolten, Walter Armine, William Hamilton, Alexander Hamilton, Harry Fordyce, Carl Fleming, W. A. Montpas, Petro Sosso, William Zimmerman, Grace Rentfrow, May Walters, Jean Bolten, Little Louise, Baby King.

KEYSTONE DRAMATIC CO.—McGill and Shipman, proprietors and managers; Lawrence B. McGill, business-manager; J. Newton Bronson, advance agent; R. W. Shipman, treasurer; Harry Eldon, stage-manager; F. P. Blanchard, musical director; Kelcey Conboy, property man; Lawrence B. McGill, stage director; W. C. Miller, scenic artist. Lawrence B. McGill, Gertrude Shipman, R. W. Shipman, Harry Langdon, Jack Magee, Harry Eldon, Barton Booth, Richard Chapman, Earl C. Simmons, W. C. Miller, Kelcey Conboy, James Keegan Drew, F. P. Blanchard, J. Newton Bronson, Mae Cody Langdon, Teresa Dale, Carrie Wyman, Katherine Brooks, Little Bettina.

KIDNAPPED IN NEW YORK.—Barney Gilmore, proprietor; E. J. McCullough, manager; Frank Du Coin, advance agent; J. Dilley, stage-manager; Theodore Rubenstein, musical director; Harry Wilson, property man; J. Simpson, stage carpenter. Charles W. Goodrich, Georg Leslie, William Hallman, Tony Pearl, Rolland Wallace, M. E. Scott, Harry Rivers, Myna Shyria, Josephine Thill, Hattie Laurent, Lillian Shirley, Baby Virena, Ada Thayer.

KING DRAMATIC.—Nathan Appell, manager; F. W. Allen, business-manager; Carl Zoellner, advance agent; E. F. Spears, stage-manager; W. E. Forrest, property man. Kirk Brown, Lon Beasley, Harry Jenkins, Norman MacDonald, Franklin Angus, F. D. Monroe, E. F. Spears, W. E. Forrest, Catherine Cregg, Marie Malten, Caroline McLean, Margaret Tennant.

KING DRAMATIC.—Nathan Appell, manager; William Deehon, business-manager; C. W. Miller, advance agent; Frederic Forrest, stage-manager; Armand Anthony, property man. Lawrence Grattan, Arthur Pickens, William St. Clair, Frederic Forrest, George W. Rose, Armand Anthony, William Marble, George F. McCabe, Walter Bruehl, George Ralston, Katherine Standish, Lottie Emmons, Helen Lee, Laura Loreno, Ella Marble.

KLARK-SCOVILLE.—Klark and Scoville, proprietors; H. F. Klark, manager; Nep Scoville, business-manager; M. R. Williams, advance agent; Frederick Dilger, stage-manager; W. E. Cornell, musical director; G. G. Ball, property man. Nep Scoville, H. R. Klark, Wayne Campbell, Fredrick Dilger, Mr. C. Tremaine, W. E. Cornell, G. G. Ball, Ita Leech Scoville, Zula Klark (Klark and Klark), Lillian Anderson, Gladys Klark, Baby Carrie Scoville.

LEIGH-LOOSE STOCK.—Frank J. Dean, proprietor; Bert C. Bence, manager; Charles A. Payne, stage-manager; Miss Cosgrove, musical director. Frank J. Dean, Bert C. Bence, Charles A. Payne, Ray Bankson, Will E. Monica, Frank Casad, Lillian Lyons, Ida Smith, Eva Casad, Alice Cosgrove, Lizzie Chambers, Little Pearl.

LOST IN EGYPT.—Robert B. Harris and Robert F. Parkinson, managers; J. M. Blanchard, advance agent; Harry Keefer, stage-manager. Gus Henley, C. S. Fulner, Wilber Atkinson, E. M. Howard, Max Schrade, Harry Starr, Carl Stein, Marie Dale, May Meyrick, Lorene Jansen, Ebele Leymore, Louise Strosbmore.

LORRAINE DOLLS.—E. J. Lee, Edwin Parke, Fred A. Bigelow, Guy Hitner, Bert Merkel, Merton C. Rowley, Alfred Lester, F. Werner, Fred H. Allen, Charles W. Roberts, Marie Wesley, Julia Goodell, Leslie Palmer, Maude Kellett, May Floyd.

MACK-PENTON.—Wilbur Mack, proprietor and manager; Howard Hopper, business-manager; Frank L. Verance, advance agent; George Lewis, stage-manager; M. Kroglund, musical director; Tommy Brady, property man. Wilbur Mack, W. F. Kohman, Wilson Reynolds, Alfred Adams, George Lewis, Howard Hopper, Frank Verance, Tommy Brady, M. Groglund, Isabel Fenton, Mary Fenton, Louise Carter, Cricket Caryl, Baby Leona.

MANTELL, ROBERT B.—M. W. Hanley, manager; W. J. Hanley, business-manager. Marie Booth Russell, Reginald Carrington, Evelyn Carter, John Sutherland, Ethel Bruce, David Young, James McIlvoie, Ada Rivers, Francis Conlan, E. J. Raymond, Leopold Lane, John Hickey, William Mooney.

MARKS BROTHERS.—R. W. Marks, proprietor and manager; Joseph Marks, advance agent. May A. Bell, Abee Kemp, Pauline Geary, Grace Whitcher, Master George, Harry E. Allen, Alexander Marks, George Gordon, W. A. Moriarty, A. L. Fanshaw, Fred S. Godding, O. M. Cotten, C. C. Miller, M. L. Brantingham, Willie Cherry.

MARS.—A. J. Spencer, manager; L. R. Willard, business-manager; M. F. Manton, advance agent; James Cooper, stage-manager; H. B. Barnum, carpenter; J. D. Crowley, property man. Ralph Delmore, Ben F. Grinnell, F. A. Yelvington, Frank Dayton, L. J. Loring, James Cooper, H. B. Barnum, J. D. Crowley, L. R. Willard, M. F. Manton, Ida Rock, Ella Gardiner, Nellie McHenry.

MORRIS STOCK, FRANCIS.—Elberta Roy, George Bair, Burt Conrad, Frederick Bocy, Harry J. Ingram, Elmer Phelps, Lou J. Welch, George Bair, Lee Mitchell, Charles H. Sanders, Francis Morris, Bert Conrad, D. F. Morris, Charles W. Otis, Elberta Roy, Dora Mitchell-Sanders, Louise Potter, Blanch Morris, Marie Estes, Little Blossom.

MURPHY, TIM.—Fred Berger, manager; Louis F. Werba, business-manager; T. E. Saunders, treasurer; Fred A. Thomson, stage-manager; O. J. Griffin, property man. Tim Murphy, William H. Pascoe, Percy Brooke, J. Lester Wallack, Fred A. Thomson, John R. Armstrong, Charles Lenman, O. James Griffith, Louise Thorndyke Boucicault, Dorothy Sherrod, Fanny Addison Pitt, Ethel Strickland.

MYERS, LITTLE IRENE.—Will H. Myers, proprietor and manager; Sim Allen, business-manager and advance agent; Charles F. Ward, stage-manager, Charles L. Tarr, musical director; Clarence Marks, property man; Otto Schroeder, scenic artist; Arthur Morgan, electrician. Little Irene Myers, Amelia Miller, Hattie Chew, Grace Lockwood, Irme Melville, Florence Stacy, Beatrice Levino, Charles F. Ward, Edwin F. Bailey, Tommy West, Frank K. Wallace, Jr., George F. Moore, Charles Comfort, Arthur Morgan, J. H. Richmond, Clarence Marks, Charles L. Tarr, Will H. Myers, Sim Allen.

MYRKLE AND HARDER.—Joe G. Glasgow, E. J. Hall, Richard Marsden, Jack C. Connelly, W. T. Todd, Will Harder, Emma Myrkle, Lillian Dean.

NEILL, JAMES.—James Neill, proprietor; E. H. Neill, manager; Charles Astor Parker, business-manager; Robert Morris, stage-manager; E. A. Peck, property man. James Neill, Benjamin Howard, John W. Burton, Frank MacVicars, Robert Morris, George Bloomquest, Emmett Shackelford, Scott Seaton, Victor Mohl, Ed L. Brent, Edythe Chapman, Lillian Andrews, Grace May Lamkin, Julia Dean, Rose Swain, Ruth Hickstein.

OLCOTT, CHAUNCEY.—Eugene Shultz, business-manager; William J. Tillon, advance agent; Gustave Salzer, musical director. Richard Malchlen, Paul Everton, George Brennan, Daniel Gilfeather, Luke Martin, William Jones, Joseph Le Brass, John Foster, Rudolph Bonne, Edith Barker, Louise Marcelli, Elizabeth Washburn, Etta Baker, Jennie Buckley, Katherine Willard, Tottie and Gertie Carr, Clara Corbitt, Harry Levy.

OLD JED PROUTY.—Richard Golden, proprietor; William Henry Rudolph, manager; William Harmington, advance agent; Marshall Kent, treasurer; Harry M. Morse, stage-manager; Cyrus Riddell, stage carpenter; William Busher, electrician. Richard Golden, Harry M. Morse, Mellville Collins, Henry Rich, Robert Craig, Laurence Flynn, Joseph Damery, Maurice Pike, Murray Simon, Cyrus Riddell, Katherine Kittleman, Mrs. Frank A. Tannehill, Millie Corbin, Grace McCloud, Kate Morse, Anna Phillips, Little Lillian Claire.

OLE OLSON.—Gray and Hendricks, proprietors; William Gray, manager; J. W. Gillingwater, advance agent; Guy L. Lewis, stage-manager; Stephenia Heden, musical director; Charles Bowen, property man. Ben Hendricks, Sadie Connolly, Bertie Conway, Belle Francis, Guy L. Lewis, Frank F. Farrell, James Goodwin, Charles Bowen, Master Bennie, the National Swedish Ladies' Quartette, Stephenia Heden, Amelia Heden, Tinia Peterson, Ella Sjden.

ONLY A PRIVATE.—Charles K. Champlin, W. H. Baker, J. Roy Harper, Ben Howe, George W. Miles, R. E. Cunningham, Gilbert Freeman, Frank Goodrich, Bert Parrell, William Spencer, Florence Eldridge, Grace Texela, Nella Robinson.

PAYTON'S, CORSE, BROOKLYN.—Corse Payton, proprietor; E. M. Cotthold, manager; Percy Rankin, treasurer; George Hoey, stage director; Frank Callahan, musical director; Ed Sheppard, property man; M. D. Lyons, advertising agent. Corse Payton, S. S. Toler, Burt Williams, D. J. Sullivan, W. A. Mortimer, Charles Barringer, George Hoey, John Hoey, Charles Farrell, Frank Callahan, Welton Taylor, Etta Reed, Grace Fox, Saidee Radcliffe, Maud Casmere, Marguerite Fields.

PAYTON'S, CORSE, COMEDY.—Corse Payton, proprietor; J. T. Macauley, manager; Elsen Bommel, business-manager; George Barrett, treasurer; John W. Barry, stage-manager; M. C. Mitchell, musical director. Florence Hamilton, Minnie Stanley, Maude Phelps, Camille Gordon, Bessie Barton, Little Harry, Eyeford Sisters, J. T. Macauley, J. Frank Burke, William Howatt, Lee Beggs, Homer Mullaney, James A. Heneghan, Harry Mantell, James C. Mulaney, Frank Payton, master mechanic; Joseph Reagan, master of properties; Peter Farrell, electrician; three Earonilli Brothers.

PAYTON'S, CORSE, STOCK.—Corse Payton, proprietor; David J. Ramage, manager; Will L. Wilken, advance agent; George B. Berrell, stage director; Joseph W. Girard, stage-manager; Charles E. Hirst, musical director; Fred B. Rose, property man; Chris L. Landry, stage carpenter; Dan H. Morrison, electrician. Will D. Corbett, Richard P. Crolius, Joseph W. Girard, George B. Berrill, Clyde B. Caillcotte, Harry MacDonald, Jere Sanford, Albert Mortine, Master Albert Mortine, Master Chris Landry, David J. Ramage, Edna Earlie Lindar, Dora Lambard, Emma de Castro, Camille Gantin, Mrs. R. J. Sharpley, Mrs. Charles E. Hirst, Alice Smith, Mrs. C. L. Landry, Cardownie Sisters, Flood Brothers.

PHELAN STOCK.—Boston Ideal Stock Co., proprietors; E. V. Phelan, manager; Ralph A. Ward, advance agent; John Z. Kelly, treasurer; Albert Lando, stage-manager; Kathryn Ingraham, musical director; Dan Wallace, property man; John Kane, carpenter; Ernest Stone, electrician. Ella Cameron, Helen Frost, Mabelle Estelle, Ena Chalmers, Maude Kellett, Mabel La Mont, Georgia Robertson, Daisy Lewis, Edna Simmons, Helen Newman, Mabel Binkley, Harry Hall, Albert Lando, J. L. Clarke, Al. Lester, Charles Seofield, Arthur Metcalf, Leon Lloyd, Bindamour, the magician, the La Mont Children, Baby Clifford and Marie.

PRINGLE, BELLA.—G. F. Adams, manager. C. B. Archer, William Echols, Frank Patton, Bobby Burgers, Alfred Allen, Fred Bates, Marie Van Etten Echols, Marguerite Allen, Baby Estelle, Mattie Burgess, pianiste.

QUO VADIS.—F. C. Whitney and Edwin Knowles, proprietors; Fred Meek, business-manager; Clayton Wilstach, advance agent; Edmund D. Lyons, stage director; Walter Dennett, stage-manager; William Marriott, assistant stage-manager; A. J. Fox, master mechanic; Augustus Sampter, electrician; Phillip Lennon, master of properties. Madame Frieda, wardrobe mistress. Mason Mitchell, Harrison J. Wolfe, Joseph Callahan, Edward Powell, George Schaeffer, Richard Thornton, Willard Newell, Henry Stanley, William Marriott, Bert Harr, Julius Schraeder, Benzy Buckler, Fred Arundel, Master Fredie Mansfield, Theodore F. Terry, Theodore Marston, W. W. Utter, Winifred Bonnewitz, Elsie Esmond, Grace Turner, Marie Barringer, Florence Stanley, Mary Emerson, Ellen Hill, Rose Gilbert, Annie Richard.

QUO VADIS.—J. Carpenter, proprietor and manager; A. J. Hotchkiss, advance agent; Bernard A. Hill, treasurer; Ernest Fisher, stage-manager; Clarence Hope, musical director; Charles A. Potter, property man. Ben F. Mears, Ernest Fisher, Thomas J. Langdon, William Young, J. C. Marlowe, Augustus Lamar, R. Cecil Jones, J. D. Bedford, L. C. Edwards, Clarence Hope, Charles A. Potter, Bernard A. Hill, Louis McCollum, Ida Marley, J. Millicent Evans, Adelaide Randall, Charlotte Elbon.

QUO VADIS.—Alden Benedict, proprietor; Charles W. Chase, manager; J. L. Ashton, business-manager; Tom Swan, advance agent; N. G. Dwyer, treasurer; J. Sydney Macy, stage-manager; John Porter, property man. E. C. Gallagher, Charles W. Sutton, J. Sydney Macy, George S. Fleming, William H. Elliott, C. L. Tibbitts, Forrest Russell, Samuel Huey, Leo Hascall, Fred S. Warren, Laura Stone, Margaret Hatch, Mary Downes McDonough, Maude Evans, Lottie Radcliffe.

QUO VADIS.—Alden Benedict, proprietor; Charles W. Chase, manager; E. C. Summers, business-manager; Ed Baldwin, advance agent; J. H. Ferris, stage-manager; Tom Mullane, property man. Charles McDonough, Roger Barker, J. H. Ferris, E. C. Summers, H. J. Falvey, William Harrington, Thomas Jones Charlotte Eveleth, Edoina Oldeastle, Cynthia Baldwin, Clara Curtiss.

QUO VADIS.—Alden Benedict, proprietor; Charles W. Chase, manager; Colonel H. J. Bernard, business-manager; Ed Aller, advance agent; W. J. Schultz, stage-manager; William Castle, property man. Carl Anthony, George W. Morton, Gustave Wallace, W. J. Schultz, H. J. Bernard, W. F. Huffington, John Campbell, Joseph Hughes, Irene Timmons, Ada Morton, Martha Simpson, Edith Newcomb.

QUO VADIS.—Alden Benedict, proprietor; Charles W. Chase, manager; E. T. Stetson, business-manager; Ed Calnon, advance agent; W. P. Lewis, stage-manager; Edgar Austin, property man. E. T. Stetson, F. S. Beck, Wilfred Lucas, Harry Mitchell, W. P. Lewis, Frank Stetson, E. L. Toole, John Crowfoot, Louise Lucas, Nina Fallin, Maud Billings, Eva Coyle.

RAILROAD JACK.—R. Guy Caufman, manager; J. B. Swafford, agent. W. S. Lackaye, James Denoyer, Eddie De Laney, Carey Faut, J. M. Gray, Madelon Caufman, Inez Delaney, Marie Hilliker, and the Empire Quartette.

ROBSON, STUART.—Daniel V. Arthur, manager; Edward Dunn, business-manager; Joseph P. Winter, stage-manager; Richard Klein, property man. John E. Henshaw, Stephen Grattan, H. A. Weaver, Sr., Beaumont Smith, Ogden Stevens, O. E. Hallam, James Grant, Clifford Leigh, A. M. Potter, Joseph P. Winter, Richard Klein, Maud White, Jeffreys Lewis, Elizabeth Woodson, Bessie Harris.

RUSSELL, ANNIE.—Charles Richman, W. H. Thompson, Orrin Johnson, Charles W. Butler, Richard Bennett D'Orsay, Robert Hickman, Harry Rose, George Irving, Lloyd Carleton, Mrs. G. H. Gilbert, Ella Wilton, Mabel Morrison.

SAWTELLE DRAMATIC.—William Bean, carpenter; W. P. McB

proprietor and manager; Phil Hunt, acting manager; Walter Ryder, stage-manager; R. S. Rex, assistant stage-manager. Estha Williams, Jane Corcoran, Fannie Curtis, Annie Mortimer, James M. Brophy, Percy Plunkett, Walter Ryder, Pierre Young, James Pilling, G. A. Linneman, R. S. Rex, George Mansfield.

THE ANGEL OF THE ALLEY.—Sullivan and Pixley, proprietors; William Shard, manager; Max Loeb, treasurer; Charles E. Bunnell, stage-manager. G. A. Strickler, Arthur E. Sprague, Charles E. Bunnell, Joseph P. Carey, P. C. Foy, Ernest J. Mack, Harvey King, W. C. Craig, Philip Wilson, E. A. Cromwell, Carina Jordan, Florence Gerald, Lillie Harper, Marie Le Roy, Florence Genato.

THE BLACK DIAMOND.—John Larkins, proprietor and manager; Charles H. Moore, business-manager; Tom McCarter, advance agent; H. Brown, treasurer; Billy Banks, stage-manager; H. E. Wheeler, musical director; Fletcher Cole, property man. John and Ida Larkins, Henry and Essie Williams, King Sisters, Belle and Helen, Fletcher Cole, Jack Brown, Billy Wells, Harris and Davenport, Mattie Mickey, Briggs and Payne, Clarence Powell, Pearl Woods, Mazie Brooks, Victoria Wheeler, Henry Wheeler, Lizzie Monroe, Carrie Stith.

THE BOWERY AFTER DARK. Sullivan and Harris, proprietors; Sam Harris, manager; A. H. Woods, business-manager; Charles White, treasurer; William Shea, stage-manager; George Wilson, musical director; Joe Kelly, property man; George Considine, stage carpenter. Terry McGovern, Frank Karrington, William Shea, A. A. Andress, Frank Montgomery, Harry Walters, Joseph Steiner, Agnes Herndon, Annie Lossee, May Courtney, Louisa Dempsey, Annie Lawrence.

THE CHRISTIAN (Western).—Liebler and Co., proprietors; George C. Tyler, manager; John M. Hickey, acting manager; James Shesgreen, business-manager; Edmund Elton, stage-manager; William Brown, property man; J. T. Cushing, carpenter. Julia Stuart, Carrie Lee Stoyle, Adelaide Warren, Gertrude Angarde, Zelle Davenport, Minnie Woodbury, Leola Porter, Ida Park, Edna Hickey, Lionel Adams, T. C. Hamilton, Arthur Maitland, Charles Rowan, Frank Lyon, J. R. Furlong, Frederick Maynard, Edmund Elton, Eugene Wilks, William Wheelwright, Mortimer Mekim.

THE CHRISTIAN (Eastern).—Liebler and Co., proprietors; George C. Tyler, manager; Frank Williams, acting manager; Tunis F. Dean, business-manager; George S. Stevens, stage-manager. Lila Vane, Mrs. Georgia Dickson, Rachel Crothers, Jane Wheatley, Helen Ford, Perdita Hudspeth, Marie Trevor, Hazel Chapel, J. Henry Kolker, Jefferson Lloyd, Frederick Conger, Harold Hartsell, Frank Roberts, Adolphe Lestina, Guy Nichols, George S. Stevens, Harry Sutton, Sid Hathaway, J. T. Fanning, John Curtis, Romeo Johnston.

THE COUNTY FAIR.—Jules Murry, proprietor and manager; George N. Gray, business manager; E. T. Lyon, advance agent; Herbert Chesley, stage-manager; George W. Laflin, first carpenter, Henry Smyth, assistant carpenter; Eddie Jackson, properties; James Mulvey, electrician. Nell Burgess, E. S. Metcalfe, Harry Burkhardt, Harry G. Stafford, Herbert Chesley, Albert Wallerstedt, M. T. Bohannon, N. Sebastian, Blanche Rice, May Taylor, Mae Seymour, Grace Perkins, George N. Gray, E. T. Lyon, George W. Laflin, Henry Smyth, Eddie Jackson, James Mulvey, "Cold Molasses."

THE DAIRY FARM (Western).—James H. Wallick, proprietor; Thomas A. McKee, manager; Walter Floyd, business-manager; L. A. Johnson, advance agent; John H. Hollingshead, stage-manager; S. B. Steel, property man; Charles Kloss, carpenter. John Dillon, M. MacBarns, J. H. Hollingshead, Thomas T. Rock, John Milton, Charles Coon, William R. Walters, Harry Dunkerson, Edgar Morris, Charles Dean, Louis Johnson, Charles Kloss, Henry Wheeler, Floyd Walton, Grace Hopkins, Sarah Ward, Katherine Carlisle, Hild Vernon, Ida Belmont, Blanch Carlyle, Louise Blanchett, Nellie Russell, Anna Hall.

THE DAIRY FARM.—James H. Wallick, proprietor; Rapley Holmes, manager; William McGowen, business-manager; Edward Mason, advance agent; Seymore Stratton, stage-manager; George Fuller, property man; Edward Bardman, carpenter. J. H. Wallick, Henry Leighton, Paul Taylor, Toney West, George Lockwood, John J. Hyland, Robert Sinclair, Seymore Stratton, James Walker, Edward Evans, George Fuller, Arthur Sanders, Rapley Holmes, Ed Bardman, Dudley Morris, Eleanor Merron, Bingham Leslie, Florence Stamford, Marie Bingham, Helen Ludington, Melema Bardi, Cora Clifton, Ollie Walters, Belle Johnson.

THE ELEVENTH HOUR.—Lincoln J. Carter, proprietor; Frederic Kimball, manager; H. W. Bertram, G. W. Greenway advance agents; T. J. Commerford, stage-manager; Al. Strouse, property man; George H. Gruesser, carpenter. Walwin Wood, William J. Tully, T. J. Commerford, Frank Cotton, Lewis Morton, Carrie Louis, Fannie Arguyle Ogden, Madeline Hunt.

THE FAST MAIL.—Lincoln J. Carter, proprietor; Edmund Manley, manager; Richard Lambert, business manager; John Charlton, advance agent; L. S. De Kalb, stage-manager; Louis Elsner, carpenter; Frank Rockafield, property man. L. S. De Kalb, George E. Fisher, Tedd Brackett, Thomas Fitzgerald, Oliver Labadie, Thomas E. De Pew, Charles Farrington, Frank Holiday, Charles Moore, Louis Elsner, Frank Rockafield, Edith Browning, Kittie De Lorme, Ollie Rockafield.

THE GAME KEEPER.—Ed W. Rowland and Edwin Clifford, proprietors; Matt Sheeley, acting manager; Edwin Clifford, advance agent; Lem B. Parker, stage-manager; J. R. Gallet, musical director; W. L. Allen, carpenter. Smith O'Brien, Lem B. Parker, Thomas J. Smith, Walter H. Green, Edwin Meyer, Charles J. Ryan, W. L. Allen, Kitty Coleman, Norman Hyatt, Minnie Dixon Parker, Baby Mildred.

THE HEART OF CHICAGO.—Lincoln J. Carter, proprietor; Ed W. Rowland, manager; Walter Koll, advance agent; Walter Fredericks, stage-manager; Will Lippencott, property man; J. Cohee, carpenter. J. V. Melton, Will Kilroy, Harry Scott, Walter Fredericks, Harry Lee, Willie Lippencott, J. Cohee, Warren Ashley, Lillian Thomas, Mae Britton, Blanch Shirley.

THE HEART OF MARYLAND. David Belasco, proprietor; B. F. Roeder, general manager. B. J. Murphy, Frank A. Conner, Herbert Westwick, W. W. Memminger, Charles A. Lunjack, Walter Belasco, John C. Fowler, Regan Hughston, William McLaughlin, David Christie, Clarence Hamblin, Robert MacIntyre, George Martin, James Arnold, W. F. Carroll, R. E. Scott, James McKean, F. E. Cooke, Charles Preston, Arthur Powell, Cecil Phelps, C. Carstairs, Florence Foster, Louise Kennmare, Anna O'Ryan, Mabel Howard.

THE LAST FIRST. F. W. Wagner, manager; John St. George, musical director; Charles Newman, stage carpenter; William Hale and Robert Ott, advance agents. Matthew Ott, Suzanne Hale, Bertha Martin, Nellie Hawk, Bessie Gould, Harriet Ward, Maud Harris, Lillian Howland, Frank Brooks, Harry Hall, John Moran, William Stoltz, Albert Thomas.

THE LIMITED MAIL.—Elmer F. Vance, manager; R. Victor Leighton, agent; Dan Demarest, musical director; W. C. Coughlin, carpenter; Louis Schneider, properties. Bentrice, Genevieve McCloud, Olive Lane, Margaret Lee, Kitty Shields, George C. Olmstead, Edwin Dean, J. H. Rowe, W. F. McNulty, Harry Laurence, Edward Weltzel.

THE MAN-O'-WAR'S MAN.—Combs and Grady, managers; Francis R. Stewart, business manager; Ferd Baxter, Midie Donohue, and Henry Mason, property men. W. A. Whitecar, Alfred Rowland, Charles Patterson, Francis Roberts, M. G. Costello, Richard Malley, Keelin Karr, Frederick Belmont, W. S. Fromlet, George B. Mathowe, F. H. Carter, W. O. Ferguson, A. E. Young, Lillian Bowen, Cora E. Morlan, Gertrude Millington.

THE PRISONER OF ZENDA. Munro and Sage, proprietors and managers; Wallace Munro, advance agent; Percy Sage, treasurer; Luke Conness, stage-manager; Max Mezzanovich, stage carpenter. Vaughan Glaser, Charlotte Tittell, W. L. Buchanan, C. C. Brandt, Robert Conness, Cecil Owen, Luke Conness, W. N. Wadsworth, Willis Page, Hempstead Prince, Louis Gilbert, Daniel Hickers, Helen Strickland, Marion Daniels, Max Mezzanovich, Wallace Munro, Percy Sage.

THE QUEEN OF CHINATOWN. Joseph Jarrow, proprietor; J. W. Fehows, manager; Emanuel Sloman, agent; Harry F. Adams, stage manager; T. J. Collins, carpenter. Clayton Legge, Edwin Trevor, Hugh Scully, George Yeoman, Walter Clair Wilson, Joe Roberson, Annie Barclay, Sadie Connelly, Gussie Tilden, Marie Baldwin, Josie Miller.

THE RENDS.—Andrew Mack, George W. Deyo, John E. Ince, Jr., Edwin Brandt, John C. Fenton, Henry Sutur, Edward Aiken, Thomas Jackson, William J. Morgan, George Pullman, Giles Shine, Charles McDonald, Ben T. Ringgold, Daniel O'Connell, W. Ward, Charles Walton, John Sylvester, John Frees, John Frees, Jr., Josephine Lovett, Jennie Satterlee.

THE SUNSHINE OF PARADISE ALLEY. Louis Miller, manager; Harry W. Phipps, acting manager and treasurer; Frank P. Parri, musical director; John Robinson, stage manager; Albert Brown, master machinist; Paul Lewis, representative. Phil May, Mrs. Charles Peters, Helen Barney, Jean Kimbal, Beatrice Ashton, Ellen King, John Walsh, W. J. Sully, H. W. Fullman, John Robinson, George P. Annand, William De Wolf, Herman Seaman, John J. Flynn, Albert Brown, Master Robinson.

THE TIDE OF LIFE. Fred W. Kitting, Joseph Wickes, Phil McCarthy, Jesse Reckless, Billy Bowers, W. R. Henley, Edgar Morris, John Bell, May E. Cunard, Connie Thompson, Cecil Johnson, Lida Richards.

THE VILLAGE POSTMASTER.—Archie Boyd, Eugene Kay, Richard Nesmith, Augustus Helbach, Al. Phillips, Thomas Maguire, George S. Pelzer, George Martin, Angela Rossetti, Josephine Sadler, Florence De Lace, Lee Hobbs, Zola Ellsworth, Jane Marbury.

THE WOMAN IN BLACK. Jack Hadley, proprietor and manager; Charles P. Hoefler, business-manager; Matt Nasher, advance agent; Joseph D. Clifton, stage-manager; Daniel McMillan, musical director; George Bonn, property man. Laure Hurlbert, Dorothy Grey, June Agnutt, Josephine Valora, Paul Brady, Joseph Clifton, Wilbur Rae, Charles Mortimore, Daniel McMillan, William De Hollis, William Flagg, James Walls, Frank Evans, Joe Evans, De Hollis and Valora.

THE WORLD.—Dickson and Mustard, proprietors; D. E. Benn, manager; James V. Cook, business-manager and advance agent; H. P. Keen, stage-manager; William Harris, property man; Charles Miller, carpenter; Fred Fenton, electrician. Charles Chappelle, Dore Davidson, Joseph Lawrence, H. P. Keen, Conrad Cantzen, Daniel Ryan, F. E. Mitchell, C. E. Evans, Andrew Leigh, Charles Ellis, Harry Thomas, Clara Melbourne, Sadie Boyd, Eunice Sayre.

THROUGH THE BREAKERS.—Joseph P. Keefe, Agnes Ardeck, Frank Rose, Frances Justice, Joseph Saphore, Amelia Wellington, John H. Cossar, Arthur Magill, Leon E. Brown, Harriett Saphore, Charles Stewart, Fanny Yantis, Daniel A. Kelly, Henry Hof, Sam M. Dawson, George Price.

TWO LITTLE VAGRANTS.—Edward C. White, manager; Conrad Bodden, acting manager; Frank Holland, agent; Del La Barre, stage-manager; Robert Mullen, carpenter; Charles Quinlan, property man. Arthur Coglizer, Hugh Cameron, Del La Barre, Harry W. Collins, James Reum, Richard Morse, Fred Farrell, C. A. Travers, John Arlington, Neva Harrison, Lottie Briscoe, Anna Bodden, Ethelle Earle, Katharine Vincent, Ruth Eldredge, Ethel Vane.

UNCLE TOM'S CABIN CO.—Al. W. Martin, proprietor; Charles L. Walters, manager; Joseph Munser, assistant manager; William F. Gilman, agent; Henry Stoltz, treasurer; Will H. Stevens, director of stage, Charles Cope, director of orchestra; Charles J. Swan, director of band; Ed B. Reum, superintendent transportation; Ed H. Norris, stage carpenter; Arthur Long, master of properties; Clifford Coleman, charge of car No. 1; Andrew Jackson, charge of car No. 2. Will H. Stevens, Horace L. Richmond, Taylor Davidson, William J. Woods, Harry H. Earl, George W. Park, Earl H. Henry, George Park, Jr., Jack Lorenzen, J. Arthur Linn, John W. Woodhorn, Ed H. Norris, William Eckhart, Will C. Evans, George C. Rice, Jone Jones, J. Henderson, Craig Anderson, Charles Stranter, Albert Anderson, Little Anderson, Tip Miller, William Eay, Anderson Brown, William Pate, Ben Jenkens, Master Willie Green, Vida Keane, Little Helene Davis, Sue Earl, Maude Murry, May Woods, Kate Long, Daisy Milligan, Miss Woodburn, Savanna Owens, Carrie Williams.

VAN DYKE AND EATON.—H. Walter Van Dyke, C. Mack, Fred McClenehan, Charles Sullivan, Will E. Triplett, Will G. Baker, Tom C. Clark, Frank Clark, Ollie Eaton, Bertie Van Dyke, Madge Sullivan, Genevieve Fonda, Mrs. Will E. Triplett.

VILLAR, ALLEN.—George Hasbrouck, manager; George Barren, stage-manager; Madame Camille, musical director; Augustus La Pine, property man. Allen Villair, Pearl Lewis, Martha Drake Owen, Victoria Gowrie, Augustus La Pine, George Barren, George Edwards, George Hasbrouck, Madame Camille, Richard Carstairs.

WALTER'S COMEDY.—James R. Waite, proprietor and manager; Robert R. Simmonds, business-manager; Edward D. Daly, advance agent; Robert R. Simmonds, treasurer; Gilbert Ely, stage-manager; James M. Fulton, musical director; Joseph Hemp, property man; Frank Roberts, stage carpenter; T. W. Stock, electrician. George R. Arvine, Harry W. Fenwick, George H. Summers, Laurence Morton, A. M. Alexander, David Davies, Gilbert Ely, Belle Stevenson, Jessie West, Anna L. Bates, Anna La Valle Ely, Dillon and Garland, Little Queen Mab, Edna Murrillin, Harry J. Howard, James M. Fulton, W. C. Osborne, Charles G. Sherman, Charles Weber, J. McSweeney, Roy D. Wagner.

WARDE, FREDERICK.—Clarence M. Brune, proprietor and manager; Theodore Bromley, general manager; A. T. Seaman, business-manager; David Trated, advance agent; Charles W. Meakin, second advance agent; Alexander McKenzie, stage-manager; Douglas Fairbanks, assistant stage-manager. Frederick Warde, L. R. Spencer, Frederick Forrester, Alexander McKenzie, Harry C. Barton, Douglas Fairbanks, Richardson Colton, Daniel McCallum, Mrs. E. R. Spencer, May Warde, Mrs. Colton and ten others.

COMEDY.

A BELL BOY (Eastern).—James J. Fulton, C. E. Barry, Clark and Grady, Frank Munroe, Clifford Gordon, Charles Renfro, William A. Lotti, William E. Harte, Blanche Cosgo, Eva Swinburne, Bessie Parker, Bernice Harte, Etta Francis, Florence Hayes, Marion Stuart, Kathrin R. Roberts, Queenie Van, The Bell Boy Quintette.

A BRASS MONKEY.—Joe W. Spears, proprietor and manager; A. E. Higgins, advance agent; C. C. Commons, treasurer; William Kellar Mack, stage-manager; R. Elenn Owen, musical director; Ed. E. Brown, property man. Mazie Trumbull, William Kellar Mack, Charles A. Morgan, Thomas J. Dempsey, Ed E. Brown, Tom D. Daly, Eugene Weiner, R. Elinn Owen, C. C. Commons, Raz Culberson, A. E. Higgins, Mayme Taylor, Madeline Lowrie, Beth Marr, Estelle Weaver, Margaret Burnham, Virgil Wade, Mamie Clark, Alice Webber, Eenie Gale.

A BREEZY TIME (Western).—Fitz and Webster, proprietors; Merle H. Norton, manager; Walter S. Moss, advance representative; Billy Williams, stage-manager; W. L. Murray, musical director; Dave A. Martin, electrician; John McLean, master of properties. Wallace C. West, Ernest Bedford, Billy Williams, Andrew J. Wiles, Victor Casmore, Dave Martin, Eugene De La Mater, C. E. Sullivan, Adolph Gifford, Carl Dubocc, Adelaide Lafarve, Dorothy Williams, Percie Martin, Delina Desjardins, Freda Florence, Lottie De Vonde.

A BUNCH OF KEYS.—Gus Bothner, proprietor and manager; W. J. Chappelle, business-manager; J. P. Kennedy, stage-manager; C. E. Barnhart, musical director; William Smith, property man. "Carlotta," Grace Vaughn, Bessie Bowers Campbell, Sadie Probst, Carlotta Cole, Prett Reed, John P. Kennedy, T. W. Sturgeon, Taylor Williams, William Smith, the Acme Quartette.

A DAY AND A NIGHT. William H. Currie, proprietor and manager; William Pattie, Jr., business-manager; A. P. Clawson, treasurer; William F. Ryan, stage-manager; W. W. Newcomer, musical director; Jean Rowley, property man. Madge Lawrence, Genevra Gibson, Kittie Gilmore, Lillian Maynard, Cora Isham, William H. Currie, Tom Martin, Will H. Hartzell, Richard J. Jones, Paul Masseau, Jean Rawley, William F. Ryan, J. Lee Allen, Joseph Clayton, Rose Clayton, Genevieve Mansfield.

A FEMALE DRUMMER. Blaney and Vance, proprietors; Henry H. Winchell, manager; George Richards, stage-manager; Harry James, musical director. Nellie O'Neil, Willis P. Sweatman, Helen Byron, George Richards, Harry Ladell, Albert Tavernier, Oscar Figman, Madeline Merli, Sadie Miner, Harry James, Florence Nelson, Bertha La Frauts, Minnie Packard, Ada Villiars, Stella Barland, Minnie Ashland, Ethe Hamilton, Ella Rice, Mildred Rhinde, Georgie Esch, Chap. Townsend, Vashte La Rue, J. A. Fehman, Harry Darlington, the Imperial Quartette, A. W. Collins, M. B. Collins, W. H. Tucker, Phil Farrbuck, Edward Smith.

A HOT OLD TIME (Western).—E. A. Braden and C. W. Stripe, proprietors and managers; George T. Braden, advance agent; G. Clayton Frye, stage-manager; John C. Kenny, musical director; William B. Voorhies, property man. John W. Jess, John C. Leach, G. Clayton Frye, John Gleeson, Frank Hayes, Dan Baker, John C. Kenny, William B. Voorhies, Eva Allen, Anna Saits, Bertha Gleeson, Beatrice Braden, Blanche Rose, Amy Bennett, Elba Kenny.

ALL ON ACCOUNT OF ELIZA.—Louis Mann, Edwin Nicander, Scott Marble, Charles E. Sturges, Edward See, Oscar Dane, Walter McArdle, James Doyle, J. K. Adams, George Canfield, Richard Cook, Rose Beaudet, Christine Blessing, Mrs. F. A. Eberle, Emma Janvier, Lizzie Giroux, Carrie Ostrander, Esther Riggs, Clara Lipman.

A MIDNIGHT BELL.—Alice Rossland, Richard J. Dillon, Harry E. Chase, George de Long, Gus Fute, Horace Wright, J. E. Gregory, Harry S. Robinson, John P. Hansen, Robert J. Riddell, H. R. Cory, A. J. Clair, Lillie Lawson, Emma Butler, Laura Ayers, Florence Leroy, Blanche Cullington, Marie Morris, Mrs. Hammond, the Midnight Bell quartette.

A MILK WHITE FLAG.—Dunne and Ryley, proprietors; H. A. Wickham, manager; M. Rice, business-manager; E. C. Wilson, advance agent; John S. Marble, stage-manager; E. P. Lewis, musical director; E. D. Smith, carpenter; J. Jay Shaw, property man. Little Chip, Eleanor Charles, J. C. Marlowe, Wilford Lowell, F. J. Lowell, Amy Fanchonetti, Lou Wilder, Marie Fanchonetti, Dan Marble, Jr., F. A. Russell, John S. Marble, J. C. Mack, Dave Seymour, Henry Prendergast, A. V. Smith, V. C. Schrader, Harry Rice, E. P. Lewis, J. Jay Shaw, E. D. Smith, E. G. Wilson, M. Rice, H. A. Wickham, Thomas W. Ryley, John W. Dunne, Katherine Fanchonetti, Maude Daly, Marie Johnson, Marion Bristal, Lydia Lewis, Bennie Miller, Selma Eleman, Marie Young, Daisy Jackson, ensemble osborn, Mabel Monroe, Pauline Russell, Sarah Wilcock.

A PAIR OF BLACK EYES.—Herbert Bates, Albert Lindh, J. L. Fitzpatrick, Owen McLaughlin, George E. Mack, George J. Quint, James King, Nellie Montgomery, Cassie Cline, Lillian Green, Baby Merideth.

A RABBIT'S FOOT.—The Jacksons, Ben Hunn, Barlow and Allison, William S. Levard, Davis and Doyle, E. W. Peckett, Cissel and Mines, Allie Evans, Hillman and Roebuck, S. C. Epps, R. H. Barnett, Hardy and Watkins, Frank Clermont.

A RUN ON THE BANK.—George Channell, manager; Frank ——, representative; William Buck, agent; Charles Palmer, property man; George Penny, musical director; John Sawson, lithographer. Miss Patti Rose, daughter of the late famous comedian, Signor Byron Bi[illegible] late baritone of the D'Oyle Carte English Op[illegible] Mr. Harry Richards, the Lyric tenor; Mr. [illegible] Eddie Moore, Sisters Lorraine, Lorraine [illegible] George Thompkins, Ray Parker, Myrtle Brightly, and a chorus of beautiful ladies.

A STRANGER IS A STRANGE LAND.—Thall and Kennedy, proprietors; P. J. Kennedy, manager; Sam Thall, business-manager; Frank Raymond, advance agent; Teddy Kennedy, treasurer; Edward J. Mack, stage-manager; Frank J. Donnelly, property man. Beatrice Norman, May Anderson, Orille De Lano, Estelle Wilmott, William Friend, Edward J. Mack, Charles Drake, Joseph Cusack, Frank Gorman, Charles N. Lum, Charles Ireland, Frank J. Donnelly, P. J. Kennedy, Sam Thall, Frank Raymond, Teddy Kennedy.

A STRANGER IN NEW YORK.—Direction of Sam S. Shubert; Louis Blumenstein, manager; A. Thalheimer, business-manager; S. H. Cooper, advance agent; Sam Marion, stage-manager; Whitney Bennington, musical director; J. C. Carlisle, property man. Toney Snyder, John L. Kearney, Charles Morrison, Sam Marion, John C. Powers, Oliver L. Holden, Frank A. Smiley, Jessie C. Carlisle, Robert A. Cable, Henrietta Lee, Kathleen Warren, Minnie McCoy, Mae Stebbins, Helen Dwidge, McCoy Sisters.

A TIN SOLDIER.—Ford and Wenzel, proprietors and managers; Richard Ford, advance agent; Gus Hennessy, stage-manager; W. H. Schilling, musical director; J. H. McCarron, property man. James F. Lee, Harry Bond, Will M. Elliott, Gus Hennessy, J. H. McCarron, H. C. Barry, Amy Ames, May Fiske, Kamile Forbes, Gertrude Townsend, Almora Hallam.

A TRIP TO COONTOWN.—Ed. W. Cook, manager; Ed H. Lester, business-manager. Bab Cole, Billy Johnson, Sam Lucas, Lloyd G. Gibbs, Thomas Craig, Barry Carter, George Brown, Pete Washington, Walter Gaston, William Carle, musical director; Rastus and Banks, Murphy and Slater, Edna Alexander, Mollie Dill, Theresa Binford, Ida Binford, Maggie Gilluck, Carrie Gillock, Pauline Humphries, Jennie Arcum, Kate Grases, Jennie Hillman, Mattie Harris, Carrie Hollingsworth, Ida Miller, Carrie Strong, Jennie Wilson.

A TRIP TO TRAMPTOWN.—Nat Reiss, manager; A. F. Bybee, general agent; E. Parsons, treasurer. J. R. Haynes, A. Admirahll, F. Galzano, Arnold C. Baldwin, R. P. Morrow, Dick Tracey, Kelly Boone, Harry Wilton, Lew Fields, George Reynolds, Harry Bates, Mrs. Nat Reiss, Julia Raymond, Purdon Cousins, Elmar Sisters, J. E. Wallace, Frank Campbell, J. D. Cue, Charles Thomas, Ed. Jones, George J. Hoffman, Jack Shoby, Frank Yago, Frank Rotven, A. Galgano, Alexander Bowles, Sol De Vore, John Eskew, Frank Jackson, Charles Brown, Brent Hudson.

AT THE WHITE HORSE TAVERN. King and Norcross, managers; D. F. King, treasurer; Harry F. Jordan, advance agent; Charles Trier, stage-manager; William H. Choudman, assistant stage-manager; H. F. Reddy, stage carpenter. Minerva Derr, Frank M. Norcross, Fred Mower, Lucie Page Mower, Louise Randolph, Henry West, Walter Chester, John Fenton, Bernice Norcross, Guy Coombs, Phillis Phillips, Charles Trier, James Trip, C. H. Dewey, Mae Barkney, Lulle Lane, J. A. Kummey, William H. Choudman, Lucy Page, H. F. Reddy, Eben Smith, James Willing.

A WISE GUY.—Hayes and Reno, proprietors; George S. Reno, manager; H. C. De Muth, advance agent; George M. Darling, treasurer; Edmond Hayes, stage-manager; Karl Welzelbaum, musical director; Charles Trainor, property man. Edmond Hayes, Emily Lytton, George E. Reno, Frank P. Richards, Ray L. Royce, Louise Montrose, Moreland, Thompson, and Roberts, Doherty Sisters, Katherine Hayes, Lillian Tedwin, Rose Milford, Raymond Finley, Jene Cunningham, Maude Detty, Alice Loraine, Lillian Lampson, the Brothers Clem, Margaret Murphy.

BROWN'S IN TOWN.—Belcher and Hennessy, proprietors and managers; Frank Rhodes, business-manager; Oscar Hedge, advance agent; Frank Rhodes, treasurer; Charles Horn, stage-manager; Charles Treves, musical director; Frank Morrow, property man. Frank Hennessy, Charles Horn, George T. Welch, E. Whitney, Mamie Ward, George H. Ebner, Jessie Mae Hall, Maude True Knowlton, Fannie Midgely, Edith Well.

CUTEST CUTTS ADAM.—F. B. Stanford, proprietor; Clarence Fleming, manager; John E. Finn, property man. George S. Probert, Frank Farrington, Charles H. Bradshaw, James Manley, William Herbert, Horace Lewis, Julia Hanchett, Stella Kenny, Ida Darling, Frances Arthur, Beryl Marlon.

CURTISS COMEDY.—S. M. Curtiss and W. R. Hughes, proprietors and managers; Jess O. Love, electrician and stage-manager; (band) W. E. Peters, (orchestra) Carl Mencer, musical directors; Warren McKnight, property man; James Morrow, assistant stage-manager. S. M. Curtiss, W. H. Hughes, Jess O. Love, Richard St. Vrain, Will S. Hamner, Percy L. Cameron, James F. Morrow, Ferdinand B. Ashley, John Keiffer, W. E. Peters, Carl Mencer, Warren McKnight, Frank Bulcome, Harry Furrow, C. A. Walsh, Bert Woods, Roy Woods, Harry Wolf, Victore Harrison, Grace Diamond, Nellie Blanchard, Pearl Rosella, Madge Irving.

DELMORE AND WILSON.—Ira J. La Motte, manager; Theodore O'Neal, business-manager. The Carroll Sisters, M. Eppinger, Charles A. Muller, the Luciens.

FALES, CHARLES T., COMEDY.—Charles T. Fales, proprietor; N. McDowell, manager; T. Dwight Pappie, advance agent; N. McDowell, treasurer; J. Moy Bennett, stage-manager; J. Angell, musical director; W. Thomas, property man. Charles T. Fales, N. McDowell, Myra Collins, Florence Emmitt, Caprice McDonough, Lucy Parker, Francis Drake, J. Moy Bennett, T. C. McDonough, G. Whittaker, E. M. Purkiss, P. F. Ruthge, Phil Bishop, J. Angell, S. Drake, F. Cowdrey, W. Thomas, G. Warn, P. Jackson, W. Norman.

FERRIS COMEDIANS.—Frederic Seward, H. T. Swayne, Lawrence Underwood, James Kirkwood, Sam Mylie, John Mylie, James Martin, Edward Curtis, Frank Roland, Ed. Foley, Larry Kane, Harry J. Russell, L. P. Wilcox, Misses Maude Courtney, Bessie Warren, Emily Batlo, Dorothea Sisters, Mattie and Eulala, Alice Winston, Evaline Berry.

FINNIGAN'S BALL (Eastern).—James D. Flynn and Ollie Mack, proprietors; Harry F. Winsman, business-manager; Clifford Meech, musical director; Joe Williams, agent. Bryant and Moran, Joe Conlan, Le Page Sisters, Edwards and Kernell, Bobby Carleton, Frankie Campbell, Leanel Carlson, Lillian Barton, John Wall.

HELLO BILL.—L. A. Singletary, proprietor; Willis M. Goodhue, manager; Edward J. Abeam, business-manager; H. G. Thomas, advance agent; Willis M. Goodhue, treasurer; George Macomber, stage-manager; Harry Vale, property man. H. D. Blakemore, George Macomber, Richard Quilter, Frederick Loudy, Aubrey Ayes, Harry Vale, William L. Curtin, Edwin Prince, Ola Humphrey, Emily Lascelles, Eugenie Bowen, Julia Austin.

HOYT COMEDY.—Allen and Catterlin, proprietors; H. G. Allen, manager; Harry Allen, business-manager; S. S. Walker, advance agent; M. Allen, treasurer; Warren Catterlin, stage-manager; Professor Elmer Cox, musical director; Robert Sillance, property man. H. G. Allen, Warren Catterlin, C. J. Barr, Theodore Lorch, Charles Brownie, Ed. Flynn, Robert Sillance, Professor Elmer Cox, Henry B. Arnold, Mrs. H. G. Allen, Leo La Salle, Ella Grosjean, I. Clifton, Nellie Gardner.

KING RASTUS.—William H. Isham, manager; William H. Sherwood, business-manager; Frank E. Tracy, press agent; Frank Mallory, stage-manager; Walter Craig, musical director; Ed Mallory, producer of dances and marches; Nick Murphy, property man. Mlle. Bequist, mistress of wardrobe. Billy Kersands, Frank Mallory, Ed Mallory, George Williams, Walter Smart, Tom Brown, S. H. Dudley, Ed Harris, Walter Hilliard, Earl Franklin, Will Ormo, James E. Hood, John Cook, Frank Young, Mazie Brooks, Louise Kersands, Eva La Rue, Marion Henry, Sallie Lee, Albertie Ormes, Annie Ross, Alice Clark, Georgia Dobbs, Hilda Franc, Dora Beard, Lottie Forrester, Eva Fuller, Alice Thompson, Annie Earl, Jennie King, Sadie Brurdon, Eva Adams, Angie Moore.

MALONEY'S WEDDING.—Leon Levi, manager; W. H. St. James, stage director; Meyers and Cohen, advance representatives; Hugh T. Hart, leader of band; George E. Metcalfe, leader of orchestra. W. H. St. James, Eddie G. Guire, F. Lawrence Rose Walker, F. H. Rogers, Jo Allen, Charles E. Snyder, J. L. Seagar, H. Moore, Fred Warren, Gustave Lonquist, Fred Ehlert, Laura Dacre, Blanche Boyer, Lottie Endlert, Hattie Smith, H. Moore, master of transportation.

MATHEWS AND BULGER. Dunne and Ryley, proprietors and managers; Arthur C. Williams, advance agent; Max Hoffman, musical director; Joseph Tarry, property man. J. Sherrie Matthews, Harry Bulger, Walter Jones, Philip Ryley, Tony Hart, A. J. Bedell, George Wiseman, D. Andrada, C. Herbert, Wiseman's Serenaders, Eight Mascots, Posy Baller, Mary Marble, Norma Whalley, Bessie Tannehill, Maude Courtney, Alice Eaton, Marion Gunning, Ethel Kirwin, Connie Pond, Nellie Payne, Mabel Powell, Nellie Bly, Violin Watts, Bertha Dunham, Theresa Baggiore, Mattie Hagman.

MELVILLE, ROSE.—Stirling and Melville, proprietors; J. R. Stirling, manager; R. C. Busby, advance agent; F. W. Gwinff, treasurer; E. D. Locke, stage-manager; F. W. Krafft, musical director; Charles Boswell, property man. Rose Melville, Elsie Mackay, Ethel Paine, Effe Kaufman, May Dickson, Kate Holland, Belle Miller Stewart, W. Murray, E. A. Locke, Joseph H. Manning, Charles G. Weber, John Daly, J. F. Burton, P. F. Ward.

MORRISON COMEDY.—Leigh Morrison and Eugene Powers, proprietors; Leigh Morrison, manager; A. R. Sklver, advance agent; Arthur Dewitt, stage-manager; Will Flinn, musical director; Lewis Earnum, property man; John J. Gaffney, carpenter. Allie Gerald, Max Gerald, Matlon Holcomb, Katherine Kinsella, Sarah Plenty, Eva Plenty, Eugene Powers, Hal Clarendon, Fred Murry, Bert Walter, Will E. Sheerer, Fred Cook, George Powers, Shad Plenty.

MRS. B. O'SHAUGHNESSY.—Frank E. Baker, manager; Frank Hurst, advance agent; Edward M. Ellis, stage manager; C. Herbert Kerr, musical director; Jack O'Brien, property man. George A. Wayne, Thomas J. Ryan, James F. Mack, Jack McAvoy, Edward M. Ellis, George K. Brooks, Jack O'Brien, Alice Wavery, Mary Richfield, Mabelle Harris, Edith Mayne.

NAUGHTY ANTHONY AND MADAME BUTTERFLY.—[illegible] Belasco, proprietor and manager; C. F. [illegible] advance agent; Frank Gerth, treasurer; S. P. [illegible] Manuel Klein, musical [illegible] Charles F. Evans, [illegible] Rankin Duval, [illegible] Kaye Bruce, Lee Morgan, Ben Nelson, Frank Sumners, Helena Phillips, Annie V. [illegible] Valerie Bergere.

OTHER PEOPLE'S MONEY.—[illegible] proprietor; Harris R. Power, manager; George S. Bell, treasurer; Harold Lincoln, stage-manager; Louis J. West, property man. May Sargent, John R. Robinson, Miss D. Hardell, [illegible] Gordon, Harold Colton, Inez Walton, Louis Wallace, Dorothy Lovell, Charles R. Perry, Harold Hoff.

ROUND THE CLOCK.—[illegible] proprietors; J. D. [illegible] C. E. [illegible] Frank Carroll, [illegible] Ogden, Lorne Cain, Miss D. P. Brunelle, Sisters Carroll

Marion A. Chapman. ... Reese, John T. ... J. Seeley, Tony Cum... Kent, Edward Wade. ... Geary.

... STOCK. Henry V. Donnelly, pro... Harry E. Allen, business ... Harry V. Lord; treasurer; William Bel... manager; William Dooley, musical di... Arthur, property man; Charles Hennion, ... William Bramwell Walker Allen, William ... Thomas L. Coleman, Charles Waldron, A. ... James Rodney, Roland Hill, Henry V. Don... Dorothy Donnelly, Laura Hope Crews, Rose ... Jones, Mrs. Thomas Barry.

... STOCK. Mrs. John A. Fore... proprietor; Lucile and George F. Fish, mana... Edward Lemmk, stage manager; John J. Far... Carrie Radcliffe, Frank Peters, Florence Roberts, ... Sackett, Jennie Ellison, Willard Blackmore, ... Henrietta Vaders, W. C. Carr, Mary E. Kennevan, ... R. Gilbert, James S. Barrett, Edward Lilly, ... Charles Sumir, Baby Sumir.

GRAND THEATRE. Thomas and Watson, managers, C. H. Wilson, treasurer; Frank J. Kirke, stage-manager; Fred Bullock, musical director; James White, property man; T. F. Thomas, Severin De Beyn, James A. Bliss, Mark Kent, R. J. Bender, Mildred Hyland, Virginia Thornton, Edith Grand, George W. Watson, Frank J. Kirke, J. J. Owens, Thomas Carroll, Al Phinney, Grace Euler, Mrs. W. Paul, Alice Dede.

LONDON STOCK. John A. Grosz, proprietor and manager; E. F. Maxwell, business-manager; W. G. Turner, treasurer; Allan Thomas, stage-manager; Otto Zimmermann, musical director, Alec F. Frank, Geston Uervale, Allan Thomas, Arthur Elliot, Arthur Bruce, Russell Crawford, John F. Denton, Henry Travers, Cecelia Radcliffe, Ada Neilson, Leonia Norburn, Elsa Wylde, Clare Lindsay, Nancy Poole, Baby Vawter.

OAKLAND STOCK. Ed Swift, resident manager; E. J. Holden, manager; E. S. Boswell, business-manager; Barney Meyer, treasurer; Harry Rattenbury, stage-manager; Louis Bonner, musical director, Maud Miller, May Evelynne, Esther Hoover, Vera Anderson, May Hughes, E. J. Holden, Clifford Dempsey, Harry Rattenbury, Frank Opperman, Charles King, George M. Hermance, Fred Manchester, Walter Whipple.

REDMOND STOCK. Ed Redmond, Sam Bear, Guy Dupville, Jack Bessey, ... M. Griffith, Mitchell Ingraham, Sam Hunt, Fred Parker, J. M. Sandusky, ... Palmer, James Middleton, Estelle Redmond, ... C. Palmer, Lillian Griffith, Kathryn Ingraham, ... Whipple, Florence Hunt, Mrs. Dolly Earlbun, Nettie Hamblin, Florence Hunt, Mrs. Dolly Earlbun, Chesley, Josephine Collison, Master Claude Griffith.

STOR AND HERON. Mittenthal Brothers, proprietors; Harry E. Mittenthal manager; Meyer Cohen, business-manager and advance agent; H. Mittenthal, treasurer; F. C. Stein, stage-manager; William Covey, assistant stage-manager, George Grant, property man, Mortimer Snow, Edward J. Heron, Frederick Ormonde, F. C. Stein, William Covey, Isaac Payton, A. Clark, John Walsh, Sammie Von Rosyen, Frank Welby, Mattie Choate, Ethel Milton, Augusta Gill, Bertha Welby, Little Marion Everett.

STOCK STOCK. Landers Stevens, proprietor and manager; E. H. Chapman, treasurer; T. F. O'Malley, stage-manager; George Williams, musical director; Bob Smith, property man; Walter Warner, master mechanic, Landers Stevens, De Witt Clinton, Jeffrey De Williams, Games Corrigan, T. F. O'Malley, Maurice Stewart, H. D. Gorrell, E. F. Frank, Lynn Osborne, George Howe, Carroll Demick, Ed Wilson, Fanny Gillette, Edna Ellesmere, Gracie Plaisted, Pauline Maitland, Nina Maitland, Morgan Kelsey, Isabel Grandit, Little Hazel.

THANHOUSER CO. Edwin Thanhouser, proprietor and manager; Burt Rudolfe, advance agent; Edward Carroll, treasurer; Frederick Paulding, stage-manager; Franz Myer, musical director; M. P. Criffenden, property man, Eugene Moore, Frederick Paulding, Edgar Ramme, R. C. Chamberlin, William Yerance, Lee Baker, Albert J. Morrison, Colin Campbell, Duane Dotie, Edwin Thanhouser, Eva Taylor, Edith Evelyn, Kate Wood Fiske, Verne Castro, Lulu Hastings, Myra Jefferson, Little Hazel Scofield.

VALENTINE. A. H. Blanche, K. Blanche, R. A. Evans, and P. T. Bannan, proprietors; P. T. Bannan, manager; Osborne Searle, stage-manager, Anne H. Blanche, Kate Blanche, May Hosmer, Frances Desmonde, Mary Taylor, Beulah Watson, Helen Wilton, Hester Brent, Everett King, Robert Evans, Jack Webster, Edmund Whitty, George C. Robinson, E. W. Morrison, E. N. Leonard, Osborne Searle, M. D. Renwick.

OPERA.

ARNOLD OPERA.—Dan Young, proprietor and manager; W. H. Kinross, advance agent; Frank Talfaro, treasurer; Dan Young, stage-manager; Frank Darling, musical director; George Hubert, assistant stage-manager, Ada Palmer Walker, Daisy Thorne, Fannie Myers, Eva Birch, Miro Della Motta, George Mitchell, John J. Raffael, Robert Lett, George Hubert, Dan Young, George Lord, Russell Hubbard, Charles O. Wallace, O. B. Booker, Dixon Hutton, Phil Conners, Ben Hopkins, Percy Tabler, George Condon, Harry Morris, Sam Black, James Moran, Carrie Ward, Ollie Kirchmann, Mae Darling, Grace Hale, Helen Fogett, Nora Moran, Minnie Marney, Kittie Steadman, Mona Thurston, Helen Lord, Pearl Roberts, Ruth Bernard, Ida Burgal, Gertie Hogan, Addie Warner, Mae Gordon.

CASTOR OPERA. Nat R. Cantor, proprietor and manager; Maurice Boom, business-manager; Nat R. Cantor, stage-manager; Herman Feerstemann, musical director, Nat R. Cantor, Frank M. Rainger, William B. White, J. O. Cantor, Lotta M. Niblack, Marjorie Gaurd, Josephine Baird, Luise Bumiston, Allilan Ashmore, Molly Swift.

DANIEL FRAWS. Kirke La Shelle, proprietor; J. Louis White, manager; Cornelius Gardiner, business-manager and advance agent; Louis F. Gottschalk, stage-manager and musical director; Frank Daniels, Owen Westford, William Cotlins, Wil. Danforth, Rhys Thomas, Helen Redmond, Norma Kopp, Kate Curt, Mae Emmons, Sadie Emmons.

GRAU, JULES. Jules Grau, proprietor; Matt Grau, manager; Charles Aldrich, advance agent; Raymond Grau, treasurer; Frank Wesley, stage-manager; Milton Smith, musical director; George V. Lord, property man, Kate Michelena, Minnie Emmett, Edna Thornton, Adele Claire, Frank Teshon, J. W. Kingsley, Frank Wesley, Joseph W. Smith, George Chapman, Owen Hooper, George Lord, Frank Rowan, Sid Riley, Victor De Lacy, James Abbott, Robert Blake, Albert Wilder, Joe Gantz, Carrie Richardson, Belle Tilton, Lillian Knowles, Ada Michelena, Effie George, Lillian Dunbar, Ada Wade, Corrine Burton, Agnes Smith, Carrie Wilder, Helen Eggart, Lillian Hooper, Marie Mason, May Gaylor, David Fisher, F. Sontag, Ed Williams, Charles Goldsway.

HERSEN, ALICE.—Frank L. Perley, proprietor and manager; George Rowles, business-manager; W. M. Hale, treasurer; J. J. Jaxon, stage-manager; Paul Steindorff, musical director; Carrie Davidson, property man; Charles Brownell, carpenter; John Lawless, electrician; Sara Bidwell, wardrobe mistress, Alice Nielsen, Viola Gillette, Eugene Cowles, Richie Ling, Joseph Herbert, Joseph Cawthorne, J. C. Shivin, Frances Acker, Jessie Van Hart, Grace Gordon, Minnie White, Maud Kempton, Jane Mandeville, Ivy Harriott, Nina Gillette, Nellie Gilchrist, Goldie Boley, Eunice Drake, May Boley, May Devere, Lillie Devere, Anna Bickisch, Adelaide Bontelle, Ruby Paine, Ida Niles, Mary Gibson, Winifred Williams, Daisy Leighton, Sallie Johnson, Harry Dale, W. A. Black, George Tennery, D. H. Course, F. Magnus, Edward Elkins, Ben McGahen, E. H. Randall, J. D. Ruthven, T. H. Burton, W. F. Starr, W. Thompson, Carl Hartburg, Fred Butler, P. J. Worthington, Jake Wehbley, Roy F. Richards, William Nye, John Vandenberg.

ROBINSON COMIC OPERA.—H. B. Clarke, proprietor and manager; W. S. Harkins, business-manager; H. B. Clarke, treasurer; Frank V. French, stage-manager; Arthur C. Pell, musical director; Charles Fallon, property man; William Hughes, electrician, Marie Laurens, Lizzie Gonzalez, Essie Barton, Ben Lodge, Frank De Nelson, Tom Whyte, Clayton Ferguson, J. E. Oakley.

THE PRINCESS COMIC. Kirke La Shelle, proprietor; D. W. Haynes, manager; H. S. Fulton, business-manager; Walter A. Lawrence, stage-manager; Clarence West, musical director, Marguerita Sylva, Agnes Paul, Mathilde Frevalle, Joseph Miron, Thomas Leary, Neil McNeil, W. A. Lawrence, Winfield Blake, Frederick Knight.

WILBUR-BURTON. Wilbur and Kirwin, proprietors; Susie Kirwin, manager; W. T. Powell, business manager; John E. Powell, advance agent; George Muzzy, treasurer; William D. Kohnle, stage-manager; Carl Burton, musical director; Charles Sasseen, property man, W. H. Kohnle, Harold Gordon, Charles A. Fuller, Forest Huff, William McGraw, Dan C. Moyles, Ed. A. Reader, Margaret Baxter, Lillie Taylor, Alice Hare, Susie Kirwin.

WILBUR OPERA. Maud Daniel proprietor and manager; J. Clarence Harvey, stage-manager; Frank Davis, musical director, Charlie Vaughan, property man, May Baker, Prince Donna, May Sherwood, Margaret Bolton, Helen Pingree, Gertie Norenberg, J. E. Conly, Gus Vaughan, J. Clarence Harvey, Harry Lutz, H. G. De Bank.

MUSICAL COMEDY.

THE RED CAT. Amy Lee, May Wentworth, Rita Harlan, Charles F. Tingay, Arthur Hargreaves, W. Webster Cullison, Clair Hunt, Charles Livingston, Frank Reade.

THE TELEPHONE GIRL. John W. Hamilton, ... Charles Barrows, stage-manager; William ... Hunt, musical director, Mabel Hite, ... Louise Lewis, Bert De ... Dale, Thorndike, Bert ... Florence, Madge Norton, ... Mary Maduen, Lillian ... Logan, Charles F. ... Bates, Winfield Douglas, Frank Kelly, James Leahey, John J. Magee, Charles Burrows, Edward Lahey.

VAUDEVILLE, BURLESQUE AND EXTRAVAGANZA.

BLUE GRASS, JR. Frank Rendick, proprietor; A. E. Pelton, manager; J. M. Phillips, agent; Fred Hewitt, business-manager; Bert Robinson, treasurer; Al. Hoevet, leader; Charles Hall, electrician; Ed Bristol, carpenter; William McGovern, properties, Milly Freeman, Nettie Abbott, Four Glory Sisters, Agnes Sulkey, Martha Chapin, Ida Edwards, Jean De Ville, Mlle. Francesca, Anna Cramer, Nellie Baird, Edna Stanhope, Virginia Richmond, May Corey, C. W. Kyle, Leon Henry, Louis Freeman, Frank Miller, Bert Leon, Baby Rendick, Abbott Brothers, and "Nellie B. Crook." The vaudeville acts are provided by the Two Hewitts, Four Glory Sisters, Robinson and Corey, Sulkey and Chapin, Abbott Brothers, Mlle. Francesca, Hoevet and Hall, Angelus Quartette, Virginia Richmond, Baby Rendick, and "Nellie B. Crook."

BLACK PATTI TROUBADOURS. Voelkel and Nolan, managers, Black Patti, Irving Jones, Al. and Cecil Watts, Mattie Phillips, Se-Ong, Ida Forcen, Dora Paterson, Nellie Garland-Goff, W. M. Garland, Leslie Trimlett, Walter Richardson, W. W. Allen, Anthony Byrd, J. P. Read, James Lightfoot, James White, John Jones, J. A. Raynes, Sarah Green, Carrie Washington.

BOSTON GIRLS BURLESQUERS.—Ed F. Rush, proprietor; George H. Turner, manager; C. Miller, advance agent; J. Morton Free, treasurer; Charles Clark, stage-manager; Hugo Conn, musical director; Clarence Dull, property man, Helen Russell and Winnie Richards, Allen and Allen, Clark and Emmons, Powers and Hyde, Smith and Cross, Ruth Everett, Carrie Reeder, Louise Brown, Lulu Muzzey, Jeannette Agnew, Mildred Harriman; Grace Mandell, Mabelle Fail, Lillie Corbin, Irene Corbley, Enid Bell, Paul Lepetre George H. Turner, Hugo Conn, Clarence Dull.

CITY CLUB. T. E. Miner's Estate, proprietor; Clark G. Ball, manager; Harry Hodges, advance agent; Ed A. Freeman, treasurer; Dan Crimmins, stage-manager; Professor H. A. Gauke, musical director; George Lyons, property man, Dolph Levino, Dan Crimmins, Larry E. Lund, Sam Howe, Robert Scott, Fannie Everett, Rose Gore, Susie Levino, Adelina Rentline, Louise Charland, Ida La Pearle, Bell Lund, Vera Belmont, Daisy Cobb, Lizzie Elola, Georgie Kyle, Edith Hamilton, Grace Glaser, Vivan Dayton, Lottie Bradley, Helen Black, Allie Thomas, Mamie Haynes.

BLUE BUTTON.—Charles H. Yale, proprietor and manager; M. Wise, business representative; George W. Gallagher, advance agent; George A. Manchester, lithographer; William H. Lorella, stage-manager; Leon M. Polachek, musical director; William L. Ulbich, property man; Steve MacNeill, stage carpenter; Pen MacElroy, assistant stage carpenter; William P. Currens, electrician, William H. Lorella, Richard T. Brown, Jack Leando, Benjamin Leando, J. G. Leando, William Newman, James A. Franks, George Cole, Henri Earle, William Spenill, Thomas Sadler, Henri Thomas, Madame A. Phasey, the Sidonia Troupe, Clements Sisters, Anna Lloyd, Madge Torrance, Alice Stoddard, Julia Lake, Irene Masters, Amalia Mayeroffer, Hilda Macnari, Irene and Zen, Bertha Wesseman, Lilly Young, Agnes Troy, Alice Munn, Libby Munn, Adele Macnari, Gertrude Barnes, Daisy De Alroyd, May Dimes, Amy Le Brunn, Phoebe Althrop, Kitty Morden, Annie Noble, Rosa Wade.

COUNT ROSS. John F. Byrne, proprietor; W. E. Flack, manager; M. J. Byrne, representative; Sam Fisher, advance agent, Charles F. McCarthy, stage-manager; William J. Hand, musical director; Myron Fitts, property man; Henry Kammaer, master mechanic; William Dale, electrician; John Keenan and Henry Long, carpenters, Andrew Byrne, James Byrne, Joseph Byrne, Charles F. McCarthy, Henry E. Baker, Joe La Rose, James Harris, Charles H. Wuerz, Dave Walton, High Walton, Jule Walton, Bert Walton, Art Walton, Al. Walton, Charles Zeno, Fred Arbelle, Harry and Emma Martelles, the Sisters Clayton, Marie and Josephine Maud McCarthy, Larry Vendale, Clyde Luther, Lennie Rostelle, Carl Zymont.

DUFFY AND MUFFY. Dickson and Mustard proprietors; J. R. Dickson, manager; John MacKay, business-manager; Harry Morris, treasurer; George H. Adams, stage-manager; Eugene Speyre, musical director; William Eunice and C. F. Harris, property men; Al. Morris, master mechanic; Harry Grace, first assistant; Gus Gue, electrician; Joseph C. Smith, ballet master, George H. Adams, W. H. Bartholomew, Albert La Velle, Joseph C. Smith, Charles Lomber, Jack Sample, Joseph Eimes, Harry Lombier, W. T. Bryan, S. Ohvio, Harry Zeda, William Farles, George Fielding, Leslie Powell, William Eunice, Fred Norris, Marguerite Williams, Tonina Adams, Rose La Velle, Alice Fischer, Lena MacKay, Lilly Adams, Helen Williams, Blanch Allison, Blanch Fox, Rosina Cook, Elenore Speyre, Mamie Whitely, Ethel Grimes, Trocadero Quartette.

BIG BUSTER. W. H. Isham, manager; Frank E. Tracy, business-manager; W. H. Sherwood, advance agent; Frank Mallery, stage-manager; Walter Craig, musical director; Nick Murphy, property man, Mr. and Mrs. Billy Kersands, Frank Mallery, Ed Mallery, George Williams, Walter Smart, L. H. Dudley, Tom Brown, Ed Harris, James Hood, William Orme, W. Hilliard, E. Franklyn, Sallie Lee, Eva C. C. La Rhue, Marion Henry, Eva Fuller, Alberta Ormer, Georgie Dobbs, Dora Beard, Anna Race, Marie Brooks, Hilda Harris, Alie Clark, Emma Thompson, Emma Knox.

KING AND QUEENS BURLESQUE. Dave Robinson and George E. Chandler, proprietors and managers; John J. Black, stage-manager; Professor Alberts, musical director; Robert C. Stubbs, property man; Fred McVeigh, electrician, Al. Weston, Joe Allen; Charles Kenna, John J. and Lillian Black, Tom Killeen, Dave Murphy, Rialta, Bijou Russell, Harry Evans and Melville Grant, May Wallace and Josie Allen, Camille Leroy Stafford, Marie De Rosette, Irene Watson, Minnie Savanion, Maggie Height, May Watson, Bessie Sharp, Georgie Lavere, Julia Lynch, Mamie Buena.

MURPHY'S MASQUERADERS.—Lombard, Raymond and Lombard, Ed J. Tearney, Tom and Myrtle North, Louise Henry, Ted Downing and son, Pauline Prior, C. Charetti, M. J. Prior, Lillian Raymond, Gertrude Fowler, J. M. Donahue.

PARISIAN BELLES GAY BURLESQUERS. George H. Mills, treasurer; Ed H. Thayer, advance agent; Jack E. Lessig, stage-manager; Herman Strauss, musical director; Fred D'Arcy, master of properties; Sam Seiler, electrician; Mrs. Grace, mistress of costumes; Will R. Clarke, scenic artist, Edith Craske and Kittie Stevens, Mlle. La Veska, Alexander Carr, Fitzhugh and Lessig, "Nettie," the Whalleys, Fred D'Arcy, Little Gypsim, Will Sparks, Lawrence Carpenter, Charles Payne, Mabelle Fitzhugh, Marie LaBlanche, Maude D'Arcy, Ida Grace, Claire Elliott, Lillian Belmond, Carrie LaGrande, Mabelle Palmer, June Dunbigh, Sadie Fletcher, Emily Young, Evelyn Groves, Helen Gould, Reggie LaBlonde, Alice Young, Jennie Adams, Annie Lewis, Louise Carrington, Annie Davis, Mildred Gilette, Sadie Childs, Jennie Anthony, Annie White, Laura Mersey, May Stevenson, Amelia Eck, Olive Hamilton, May Wilson, Lizzie Ward, Nellie Burton, Mamie Lester, Emma Harper.

ROGERS BROTHERS.—Eugene O'Rourke, William West, Grace Freeman, Emma Francis, Hattie Waters, Mae Taylor, Madge Pierce, Gertrude Saye, Margaret Stewart.

SENTZ-SANTLEY BURLESQUE.—Frank Calder, business-manager; W. H. Johnson, musical director; Edward Oliver, stage carpenter. The Leonards, Barrington and Martell, Boyce and Wilson, Mlle. Sallina, Charles Robinson, Laura Wyble, Lottie Elliott, Nina Bertolini, Blanche Latelle, Lizzie Smith, Eva Palmer, Charlotte Conte, Annie Strehle, Kittie Leslie, Frankie Gorman, Mildred Adams.

THE COIL CO. Charles H. Yale, proprietor; Sidney R. Ellis, manager; Joseph P. Harris, advance agent; William De Haven, treasurer; John L. Guilmette, stage-manager; Leopold Funkenstein, musical director; J. C. Cohn, property man; Arthur Overpeck, master machinist, Gus Bruno, George W. Kerr, John L. Guilmette, Charles E. Flynn, George Bonani, Thomas Elliott, Arthur Bonni, Harry Webster, P. C. Armstrong, John E. Benness, Harry P. Cole, Ed W. Phillips, P. W. Camp, Mayme Mayo, Lora Lieb, Lillian Herndon, Dolly Delroy, Julia Grey, Lilly Stevens, Lenore Hastings, Marjorie Mehlhem, Kate E. Baltz, Lillian Busby, Lillie George, Louie Davies, Minnie Sall, Kate Lasches, Ada Corbett, Nellie Turner, Betty Walsh, Freda Beistrom, Anita Vane, Bertha Walters.

THE HOTTEST COON IN DIXIE. Phil E. Miller, proprietor and manager; Walter H. West, business manager; Will L. Rogers, advance agent; Sam P. Corker, treasurer; Rob A. Kelley, stage manager; Albert B. Johnson, musical director; Billy Cole, property man, Robert A. Kelley, William H. Proctor, Fred T. Cressy, Will Gundy, Lawrence Doss, C. J. Ross, William Elkins, Norris Smith, Will Crawford, George Franklin, Arthur Payne, Billy Cole, Eddie Harris, Neale G. Hawkins, Bessie Hamilton, Clara Belle Cary, Maud Grundy, Bessie Gillen, Mollie Sullivan, Sallie Douglass, Ollie Thompson, Bessie Kinney, Lottie Lewis, Jennie Williams, Annetta Norton, two Caster Brothers.

THE VAGABONDS. T. W. Dinkins, proprietor; Jess Burns, manager; James Brennan, business-manager and advance agent; George Topack, stage-manager, Ernest Magrini, musical director; Charles Cox, property man, Lillian Washburn, Flo Jansen, the Four Wignani Family, the Three Nudos, Topack and Steele, Barrett and Learned, Tessie O'Brien, Ida Carney, Rita De La Harty, Maud Fox, Hattie Fox, Edith McIntyre, Frankie Livingston, May Pittman, Marie Nudo, Ruth Nudo, Marie Proctor, Carrie Arnold.

TWO COONS BURLESQUERS. Charles H. Waldron and Harry Bryant, proprietors; E. Dick Rider, manager; James Hearne, advance agent; Larry Smith, stage-manager; Henry Newbauer, musical director C. W. Willefield, property man, Mamie Champion, Blanche Washburn, Tillie Cohen, Florence Gardner, Minnie Belle, Lee Chadwin, Daisy Palmer, Ruth May, Maud Renaud, Edwina Mercier, May Bryant, Laura Cooke, Kitty Franklin, Clarence Hill, Amy Legrande, Flora Bauer, Tom Nelson, Dan Glimorretti, Harry Demonio, Jack Crawford, Larry Smith, Lew Palmer.

VANITY FAIR (Western; Gus Hill, J. J. Forsyth, business-manager; John J. Collins, manager, Jennie Frey, Mabel Corlit, Walter Hyde, Frank Becker, Robert Burns, Fox and Summers, Andy and Jennie Adams, Bell and Albion, Henrietta Duke, Addie Warden.

MINSTRELS.

AL. G. FIELD'S GREATER. Al. G. Field, proprietor; Charles H. Armitage, manager; W. C. Justice, general representative; Joe Hatfield, advertising agent; Joe E. Rieder, treasurer; Clarence E. Rummel, stage-manager; Bert Cutler, band leader; Jack Hughes, orchestra leader; Louis Moore, stage carpenter; Charles Girten, p erty man, Al. G. Field, Arthur Rieby, Tommy Do ily, Doc Quigley, Frank Berry, Jack Hughes, Bob Keyes, Clarence E. Rummel, Arthur Yule, Reese Prosser, Paul La Londe, Pascated, James Gibbons, Addison Waltz, A. Fred Aeilens, James Dowlin, Jean Elbert, Billy Cawley, Burt Cutler, S. M. Ettinger, Werner Althaus, W. A. Cleveland, Frank E. Casson, H. Vieson, Henry Rauman, Tommy Riley, Sheik Hadji Tahar, Hadji Cheriff, El Elbek, Usahab el Rey, El Dehar, Ez Mohan Rey, Mohamed El Sikar, Ellek el-Cassen, El Mohar, Moaz Eesh-Tuker, Charles H. Armitage, Joe R. Rieder, W. C. Justice, Joe Hatfield.

CULHANE, CHACE AND WESTON'S. Culhane, Chace and Weston, proprietors; Will E. Culhane, manager; E. D. Jameson business-manager; Robert Long advance agent; William H. Chace, treasurer; Warren Stetson, stage-manager; Will R. Weston, musical director; Al. Fetternalt, property man, Will E. Culhane, William H. Chace, Will R. Weston, three St. Felix Sisters, Bobby De Rue, Charles Stanwood, Ralph Austin, Fred Austin, Charles Osborne, Tom Daley, Henri La Varde, Tom Mahaney, Warren Stetson, Hugh R. Norton, Charl Senseman, W. Henry Penk, George Oakes, Walter Wallbee, George E. Wagner, Joe Hill, Jr., Fred Sweet, W. R. Richards, Perley Noyes, Al. Fetternalt, John Mahon, Ed. Magee, George Johnson, Fred Probe.

GORTON'S.—Joseph Gorton, proprietor; Charles H. Larkin, lessee and manager; C. W. Treeland, business-manager; Joe H. Hewitt, advance agent; Charles A. Van, treasurer; George M. Sparks, stage-manager; Joseph Gorton, Jr., musical director; J. J. Kingston, property man, Joseph Gorton, Charles H. Larkin, Joseph Gorton, Jr., Jack Symonds, Hank Goodman, three Brothers Rexford, Sam W. Lee, Eddie Fox, J. Harvey Briggs, Charles A. Van, Fred C. Schmitt, C. W. Treeland, E. A. Dodge, Frank Humphreys, Stanley Hammond, Harry Picard, George M. Sparks, J. J. Kingston, J. C. Mathews, John Mahar, C. C. Collins, Joe H. Hewitt, Billy Drexell.

GUS SUN'S.—Gus Sun, proprietor and manager; E. W. Chipman, business-manager; Fred D. Fowler and Sam Whitelaw, advance agent; Bert Wilson, treasurer; Henry J. Yorkey, stage-manager; Harry Clair, musical director; George Rialto, property man; Harry Nichols, wardrobe man; William Snow, vocal director, Gus Sun, Fred D. Forober, Henry J. Yorkey, E. W. Chipman, Harry Clair, Billy Pearl, Herman Marion, Sam Whitelaw, Carl Lambert, Alfred Anderson, Joe Gomez, George Lambson, Paul Bell, Arthur Bell, Frank Nugent, Jim Nugent, Harry Nichols, William Snow, Frank Fredericks, Frank Royer, John Gastley, C. E. Gaston, Harry Mock, Dud Lambert, George Rialto, Emil Behr, J. W. Chipman, Julian Walsh, George Monroe, Frank McDonald, John Lynch, Marvin Abbott, George Lawarance, Louie Akerman, Jim Tucker, Albert Hass, Mike Horner, John Lee, Mrs. Gus Sun, Mrs. E. W. Chipman, Baby Louis.

HARRY WARD'S. Ward and Murphy, managers; T. H. Murphy, business-manager; C. H. Long, advance agent; P. H. Murphy, treasurer; Ed Bram, stage-manager; W. S. Shumaker, musical director; Ed Ledferer, property man; W. F. Mason, band leader, Harry Ward, T. H. Murphy, George Mullen, Dick Vonder, F. C. Holland, Charles Decker, Al. Rasch, W. Briggs, Al. Newton, Eddie Doyle, The Harmonic Four, W. Boyer, W. James, Lee Frost, H. Moore, H. Sylvester, R. Rice, Ed Bram, W. Shubert, Charles Dunham, W. F. Mason, Bert Paddock, Carl Cameron, H. Dyer, William Cyr, Fred Long, Henry Bunker, C. H. Long, Madison Turner.

KALDENBERG'S CALIFORNIA MINSTRELS.—Louis Kalbfield, proprietor and manager; R. L. Brothers, business-manager; S. S. Woods, advance agent; William A. Morris, stage-manager; Oscar Vogel, musical director; C. L. Snedeker, property man, Deming Trio, Lubey Brothers, William A. Morris, Thomas A. Reynolds, Harry Feldman, O. H. Stafford, Edwin C. Yaeger, C. A. Koster, J. Francis Burns, Ed Hyde, Tom Deming, Oscar Vogel, Harry Disher, Fred Sennett, Fred Huntley, George Wells, Carrier Livingston, and Commodore Taylor, C. L. Snedeker.

OLIVER SCOTT'S. Oliver Scott, proprietor; A. P. Scott, manager; J. M. Wall, business-manager; William Moman, advance agent; J. G. Morris, treasurer; J. Ed Green, stage-manager; R. N. Thompson, musical director; Ben Moore, property man; Don Marrenne, wardrobe man; Joseph McCoby, carpenter; Lew Ernest, electrician, Clarence Powell, Buddie Glenn, Bob Pruwell, Will Bailey, William Johnson, Tom Gales, Arthur Maxwell, Cooper and Bailey, Scottie and Dobey, J. Ed Green, J. E. Jackson, John Eason, Harry Cranon, Whitten Viney, Henry Troy, Blaine-Bly, George Logan, Spoder Johnson, Bud Lawrence, Joe Ricks, Dick Lewis, Don Marrenne, Fred Wadell, Robert Davis, Waldo James, Ed Moore, George Cooper, Thomas Jones, Ed Carter, Harry Waters (Rastus), Lenwood Holland, Pusse Jackson, Ed Fletcher.

RICHARDS AND PRINGLE'S GEORGIA MINSTRELS. Rusco and Holland, proprietors, Thomas J. Cullegan, manager; Fred Morgan, business-manager; James Lee, advance agent; Marvin Holland, treasurer; Harry Fiddler, stage-manager; Geddie Bentley, musical director; George Feshel, property man, W. M. Langford, C. A. Hughes, E. J. Burton, Oscar Cameron, Angelo Housley, M. D. Housley, Sylvester Housley, G. W. Housley, Beverley Housley, W. E. Kelly, J. J. Christian, Dick Thomas, M. Stevenson, Robert E. Lee, Fred C. Richardson, Dave Smith, H. C. Graves, James A. Osborne, J. E. Sherman, Nathan Wilkins, Emmett Mason, D. M. Frazier, W. L. Jackson, George A. Swan, W. Shields, W. H. Warricks, J. A. Watts, Louis F. Wright, Allen McDonald, L. Cooper, F. L. Denton, George Kitchen, Jessie Gilmore, Richard L. Wilson, Thomas Edwards, John W. Roberts.

RUSCO AND HOLLAND'S. Rusco and Holland, proprietors; W. A. Rusco, manager; George A. Treyser, business-manager; Edward V. Gerioux, advance agent; Charles Coleman, assistant advance agent; Mrs. W. A. Rusco, treasurer; W. N. P. Spiller, stage-manager; James Lacy, musical director; Joseph Patton, property man; J. Hill, electrician, W. M. P. Spiller, H. Brewer, the Byron Family, A. B. Coleman, Milton Graves, Willie Dixon, McKissick and Jones, Thomas McIntosh, Lu Brown, Simon Bonnemar, Busen Ben Bassen, Kemekitchie, Ben Zicke, P. Stanley, Clarence Jones, William Hedgepath, Elisha Barbee, Anthony Pate, George Davis, Joe Patton, Allie Brown, Henry Robinson, Charles Wright, Richard Brown, Guy Hale, A. J. Smith, Edward Anderson, John Tucker, H. S. Weston, James Lacy, Lewis Hunch, Haywood Brothers, Sam Burns, A. B. Stokes, Charles Parker, J. W. Simmons, Gus Hunter, Robert Connis, Edward Strather, Lu Jones, Furber and Davis.

WILLIAM H. WEST'S. William H. West, proprietor; Sanford B. Rieuby, manager; P. S. Mattox, business-manager; Louis H. Bowers, advance agent; Frank Ellsworth, treasurer; William H. Hallett, stage-manager; Professor Lew A. Salisbury, musical director; John Graf, property man; Fred Herring, carpenter.—William H. West, Richard J. Jose, Billy Van, Lew Sully, Manuel Romain, John P. Rodgers, Ernest Penny, Ed Waterbury, George Waterbury, Raymond Teal, Charles Whalen, William Hallett, Frank H. Hammond, The De Elmar Trio, The De Elmar Brothers, Lew H. Salisbury, Frank Ellsworth, John Graf, Jack Bloomingdale, Louis H. Parshley, Arthur Griswold, Henry Beiss, George W. Dukelau, Myron Frost, Fred Herrig, Sanford B. Rieuby.

MISCELLANEOUS.

KELLAR (Magician). Harry Kellar, proprietor; Dudley McAdow, manager; Peter Rice, business-manager; Barney Chandi, stage-manager; Ed Edwards, property man, Harry Kellar, Mrs. Kellar, Phillip Chandi, W. E. Burchman, Edward Kellar, Carl Bucha, Ed Edwards, Kitty McKaye, Stella Manning, Alida Juenette.

LEWIS HOUSE HOLMES ORCHESTRA.—Lewis Howe, proprietor and manager; Helen Vassar De Vol, musical director, Helen Vassar De Vol, Mabel Burley, A. Gertrude Burley, Jennie V. Fillebrown, Elizabeth C. Reynolds, Lenna C. Howe, Alice F. White, Maude Gould.

SPARGO'S.—International Amusement Syndicate, proprietors; Walter C. Mack, manager; Harry W. Howe, advance agent; M. Flosser, treasurer; Paul S. Smith, stage-manager; Madame Minerva, musical director; P. Scott, property man, Professor Sevengala, Madame Sevengala, Madame Minerva, M. Flosser, Paul S. Smith, Phil Scott, Walter C. Mack, Harry W. Howe.

THE FLINTS. Herbert L. Flint, proprietor and manager; Louis W. Belden, business manager; P. E. Benton, advance agent; G. M. Flint, treasurer; F. V. Percival, property man, Grace Marion Flint, Herbert L. Flint, L. W. Belden, Percy Benton, Earnest Percival, William J. Hodges, Claud Anderson.

THE KNOWLES (Hypnotists).—E. E. Knowles, proprietor and manager; Sam H. McKean, advance agent; A. Beatrice Knowles, treasurer; C. C. Wallace, stage manager; Helen Van Cleve, musical director; William Vance, property man; Elmer E. Knowles, A. Beatrice Knowles, Sam H. McKean, Karl D. Hibbard, Alfred G. Olson, C. C. Wallace, W. H. Jennings, Will Dunn Vance, Helen Van Cleve.

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DENVER.

Probably the most stupendous achievement of Stage Director Walter Bellows' career in this city (a career characterized by some of the finest productions ever witnessed here) was the very successful presentation of The Great Ruby at Elitch's Gardens, commencing Aug. 19. Owing to the great demand for seats the play will be continued beyond one week and until 28. Mr. Bellows is particularly to be congratulated upon the effects attained in the balloon scene. The entrance of "the coach and four" was also splendidly handled. To be sure it was necessary to take out the rear and rout of the stage to accomplish these two things, but Mr. Bellows doesn't mind little things like that. The Great Ruby was well cast and an excellent performance was the result. Blanche Bates as the Countess Mirtza played with fine force and fire, and just the requisite intensity. John T. Sullivan made a big hit as Inspector Brett, and looked and acted the part to the letter. Eugene Ormonde, who has been called upon to play all kinds of "Indians" during his sojourn here this Summer, was especially good as the East Indian Prince Kassim this week. Mr. Ormonde's work is always clean cut and pleasing. Jessie Izett, by that intelligent treatment she accords everything intrusted to her, made the part of Louise Jupp stand out prominently. The best work done by May Louise Aigen during her present season was her Lady Garnett. There was a breeziness and comprehensive grasp about the characterization meriting the approval bestowed upon it by the audience. The "sleep walking scene" was so well done as to win for Miss Aigen a curtain call. Fred Perry made the most of the thankless old man, Sir John Garnett, his one big scene being an unusually "moving" one. Hardie Kirkland made Morris Longman just the kind of villain the playwright intended. When Mr. Kirkland tires of playing villains he can score success as a ballonist. His jump was a most realistic one,—and without a parachute, too. The co. engaged in The Great Ruby was a large one. Excellently done bits were those contributed by Harry Stubbs, Charles Mylott, Will Rising, Al. Fremont, F. Sullivan, Lillian Kemble, Katherine Field, and Kate Toneray.

The Tabor, completely renovated, repainted and refurnished, handsomer than ever, opened its Fall season 19 with Frank Rendlick's Black Crook, Jr., which has been playing to excellent business. The production is an adequate one, well mounted and costumed. Thirteen scenes and a transformation scene are used. The scenery is by McFarland and is most artistically done. The specialties, with which the spectacle abounds, are furnished by Francesca, the Two Hewitts, the Glory Sisters, the Abbott Brothers, Sulkey and Chapin, Behannon and Corey, and Hoevet and Hall, and an entertaining lot of specialties they are, too. Manager Rendick's attraction should prove a money winner.

Tuesday, 28, afternoon and evening, will be a notable occasion at Elitch's Gardens, as upon that day a testimonial benefit will be tendered the members of the stock co., Mrs. Elitch having very kindly given the use of the grounds and the theatre. In the afternoon a special performance of A Doll's House will be given, with Blanche Bates as Nora, and in the evening The Great Ruby will be the bill. After the matinee performance a reception will be given in the Trocadero, and the public will be enabled to meet their favorites on this side of the footlights. As the members of the stock co. are immensely popular, this, combined with the fine attractions to be presented in the theatre, should and doubtless will insure an enormous attendance.

The season at Manhattan will close 25, vaudeville having been the bill the concluding week. Elitch's will probably close 3.

Hal Reid's play, The Prince of the World, is to be produced at Elitch's for a week, commencing 28. Mr. Reid has spent the Summer in Denver. His column of stories that has been appearing in the "Times" from day to day has been a most interesting and entertaining one.

Blanche Bates will terminate her engagement at Elitch's 28. She has become a great favorite here.

F. E. CARSTARPHEN.

MILWAUKEE.

The Alhambra Theatre opened its season Aug. 26 with Beverly's Minstrels. The house was packed. The audience that assembled there enjoyed the performance very much. The addition of new furnishings and decorations very noticably improved the appearance of the theatre. In the opening scene the men were grouped as usual, some as tambos, some as soloists, while the orchestra, led by Claude Menkee, formed the background. Mr. Wilson sang a new song, "Lamb, Lamb, Lamb," and made an immense hit, while his jokes were very much appreciated. Ed Mazier, the end man, sang "Cindy, Ma Black Belle, Do," and the interlocutor, John Rowland, sang "Sail Ho." Charles Wesley made a big hit with "For Old Time's Sake." Gardiner and Hunt were very clever in their musical specialty, while the Big Four closed the performance. The Behman Show 2-8.

The Salisbury Stock co. commenced the final week of its stay at the Davidson 29 by playing A Colonial Girl to a very well filled house. Mark Forrest deserves great credit for his staging of this play. Aubrey Boucicault, as Godfrey Remson, appeared to good advantage. Selene Johnson, as Molly Hoblin, made a very charming American girl. Louise Eipley, as Lady Judith Danvers, was very good. Freda Gallick, as Lady Sarah Keteltas, is deserving of much credit. Bart Wallace, as the servant, made quite a hit. De-Witt Jennings as Colonel Carteret, Leighton Leigh as Captain Lovelace, and Randolph Curry as Captain Beaufort were acceptable. John Murphy, as Jack Osborne, played his part splendidly, and is deserving of much praise. The rest of the co. played to advantage. The departure of this co. will be much regretted by Milwaukee theatregoers. The Christian 30.

The Thanhouser co. offered at the Academy 27-1 Don Caesar de Bazan. As usual the house was well filled. The acting of the entire co. was deserving of much praise. Eugene Moore, as Don Caesar, was entirely at home. Mr. Baker, as Don Jose, played this heavy part with good effect. Edgar Baume, as Don Charles, gave a very good portrayal. Edith Evelyn, as Maritana and later as the Countess of Bazan, gave a very fine performance, and made a charming appearance. Mr. Verrance and Miss Rushbrooke were good in comic parts. Verne Castro, as Lazarillo, made a very charming little lad, and the rest of the co. was acceptable. The staging was very good. La Belle Rose 3-8.

Antoinette Walker, ingenue of the Thanhouser co., closed her engagement with that co. last week. The departure of this popular young actress is looked upon with regret by the many patrons of the Academy. Many receptions were tendered her during her last week in Milwaukee. Miss Walker left for Hastings-on-the-Hudson, N. Y., where she is now enjoying a well earned vacation with her cousin, Walker Whiteside.

Eva Taylor, leading woman of the Thanhouser co., has gone on a much needed vacation around the Great Lakes.

Riley Chamberlain, comedian of the Thanhouser co., is once more back to work after having spent a two weeks' vacation fishing in Northern Wisconsin.

Selene Johnson, the leading woman of the Salisbury Stock co., will leave the first of next week for New York. Aubrey Boucicault will also leave for New York at the close of his engagement.

Randolph Curry, of the Salisbury co., has signed with Foxy Quiller.

John Daly Murphy will leave for New York 4. He intends to go into vaudeville with a sketch of his own.

JAMES A. HOGAN.

ST. PAUL.

In Old Kentucky made its annual appearance at the Grand Opera House Aug. 26-1. The play shows no sign of waning popularity, receiving a warm welcome from a large audience. The cast is entirely new, with the exception of Ela Ryan, Burt G. Clark, and George Caine. Miss Ryan, as Madge, scored a pronounced hit. Burt G. Clark, who long ago won the favor of St. Paul audiences as Colonel Sandusky Doolittle, received a well deserved ovation upon his entrance. George Caine, as Horace Horton, played the villain effectively. Jack Drumeir played Frank Layton with manly vigor, and at once won favor. The Joe Lowe of Thomas McLarney was a strong characterization. William Cullington was decidedly good as Neb. Maude Dudley as Barbara Bolton and Adelaide Eaton Colton as Althea Layton sustained their roles satisfactorily. Mathews and Bulger (fair week) 2-8.

The Metropolitan Opera House will open the regular season 2 with Quo Vadis. The work of redecorating and redecorating the theatre throughout has been nearly completed, and Manager Scott has arranged for a promenade concert to be given on 1. Seibert's full orchestra will be in attendance, and the public will be invited to inspect the improvements.

The staff of the Grand Opera House: Theodore L. Hays, manager; T. B. McCormick, assistant manager and treasurer; Alfred Duemvauld, assistant treasurer; R. M. Haddock, assistant treasurer and stenographer; Val. E. Boshell, advertising agent; James Stroud, door-keeper and chief usher; Frank Nelson, stage-manager; Eddie St. Clair, electrician.

GEORGE H. COLGRAVE.

JERSEY CITY.

The Bijou Theatre will commence its third season 1, when one of Whitney and Knowles' Quo Vadis cos. will be the attraction, closing 8. During the Summer an extension has been built on the side of the theatre that will allow space for eight additional dressing-rooms directly off prompt side, and a scene dock. The stage has been widened twenty feet, and the electric plant has been improved. The interior of the house has been redecorated, and sofa chairs have been placed in the front part of the orchestra, thereby increasing the seating capacity. New carpets are being laid in the auditorium, and a smoking room has been added.

Frank Henderson will once more direct the destinies of the Academy of Music. Although the house was thoroughly overhauled and refurnished last season, painters and decorators are now at work touching up the interior and exterior. Alterations are also being made in the electric lighting. Mrs. Ettie Henderson will not be actively engaged in the management. The greatest change at this house will be in the prices of admission, which will range from fifteen to seventy-five cents, but the theatre standard will not be lowered. One of Morrison's Faust cos. will open the season 1-8, followed by George Monroe 10-15.

Two special vaudeville performances were fairly well patronized at the Bijou Theatre 25, for the benefit of a Catholic orphan asylum. Those appearing were Anderson's Newsboys' Quartette, Fox and Foxie, Anderson and Wallace, Bessie Taylor, William Cahill Davis, Sadie Furman, Wood and Stone, Mabel Fuller, Theodore Lytel and Molly Muller, Joe Welch, and Fullam and Hansen.

WALTER C. SMITH.

MONTREAL.

Tommy Atkins, a melodrama by Shirley and Landeck, was produced for the first time in this country at Her Majesty's Aug. 27 by the English stock brought over by John A. Cosse to play a season in Montreal. The opening was most auspicious, the house being filled with a representative audience that applauded wildly the many patriotic situations. The plot of the play is extremely conventional and rather incoherent, but gives great opportunities for scenic display, which were made the most of. The co. worked hard, all the members distinguishing themselves in their respective roles. Arthur Elliott, in a light comedy part, carried off the honors. The co. is composed of the following: Alec F. Frank, Arthur Elliott, Arthur Bruce, Gaston Mervale, Allan Thomas, Russell Crauford, John F. Denton, Henry Travers, Cecilia Radclyffe, Leonie Norbury, Ada Neilson, Elsa Wylde, Clare Lindsay, Nancy Poole, Babbie Vavene. Moths 3-8.

At the Academy Very Little Faust, with Otis Harlan, opened to fair business. The co. is excellent. Mr. Harlan, Mamie Gilroy, Miss Condon, and Hugh Chilvers doing remarkably good work, while the chorus is well drilled and lively. The Academy has been redecorated and looks very fresh, and with a new drop curtain adding materially to the appearance of the house. Andrew Robson in The Royal Box 3-8.

The Theatre Royal offers Black Patti's Troubadours. They opened to large business, giving a lively up to date performance.

W. A. TREMAYNE.

MINNEAPOLIS.

The Pike Stock co. gave a commendable presentation of A Social Highwayman at the Metropolitan Theatre Aug. 22-25 to very good business. The honors of the production belong unquestionably to Herschel Mayall, whose work as Jenkins Hanby was exceptionally good throughout. His make-up was admirable. Olive Oliver contributed an excellent characterization as Signora Capricis, Byron Douglas gave an intelligent and pleasing presentation of Courtice Jaffray, Angela Dolores won marked favor as Miss Burnham, and the others were satisfactory. Peaceful Valley was given 26-29, opening to a good sized house. The play was splendidly put on. John E. Maher, a prime favorite locally, made an emphatic success as Rosen Howe, and was obliged to respond to several enthusiastic curtain calls; Olive Oliver left little to be desired as Virgie Rand. Agnes Maynard made an excellent Mrs. Howe. Byron Douglass, Herschel Mayall, and Ernest Joy were also seen to advantage in their respective roles. Diplomacy 30-1.

The regular season at the Bijou Opera House opened 26 with A Wise Guy to the capacity. There was little about the production worthy of commendation. William Sellery deserves mention as Spike Hennessy. Anna Mortland was more than ordinarily good as Gertey Wonderbilt. Ethel Clayton and Ollie Joy contributed a taking acrobatic specialty, and Bertie Haydon sang several numbers very effectively.

F. C. CAMPBELL.

TORONTO.

The season here opened Aug. 25 when Ward and Vokes presented The Floor Walkers at the Toronto. Percy and Harold are just about as funny as ever, though they haven't much new material; and their second act might be improved. There was an overflow house, however, and Mr. Small says it was the best opening in years. The specialties were good all through. Lucy Daly, George Sidney, and John Early being worthy of special mention in this respect. The Evil Eye 3.

Quo Vadis, presented by Whitney and Knowles, proved a very strong opening bill at the Grand. The play is gorgeously staged. It is easily the best version of the novel yet seen here. The music is very tuneful, and there is enough of it for a small operatic score. Arthur Forrest was powerful and impressive as Petronius, and E. D. Lyons, Robert McWade, Ruth Berkeley, and Nellette Read deserve mention. The play is booked until 7. A Runaway Girl 10.

The Valentine Stock co. opened a season at the Princess Theatre 27, and presented The Jilt to a large and pleased audience. May Hosmer, the leading woman, was ill and could not appear on the opening night, but her place was admirably taken by Kate Blancke. The co. is very evenly balanced, and, taken altogether, strong and efficient. Those whose work was especially noticeable were Frances Desmond, Annie Blancke, Robert Evans, and Osborne Searle.

Robert Drouet passed through the city 26 on his way to New York.

J. V. McAREE.

OMAHA.

In spite of an unusually warm August business at Boyd's Theatre during the Summer engagement of the Redmond Stock co. has been uniformly good, and this co. will remain until the regular fall season opens about 10. The bills for week of Aug. 26 are The Pearl of Savoy and The King's Ward, the latter being an adaptation of "To Have and to Hold." Manager Burgess, of the Boyd, has just returned from an extended European trip.

Rush Bronson, formerly of Los Angeles, will be the new manager of the Orpheum, and will arrive here the latter part of this week. Meanwhile Assistant Manager Byrne has engaged a scenic artist, who is to be permanently located in the city, and who is now engaged in decorating a new set of flies. The Orpheum will open about 16.

Jake Rosenthal, formerly in charge of the Orpheum, has accepted the management of the Trocadero, which will open 3 with Adelaide Herrmann and co. for one week, and will thereafter be known as the home of burlesque.

Bellstedt's Band will give a series of concerts during September. A large tent has been especially erected for the purpose, under the auspices of the local business men's association.

J. R. RINGWALT.

KANSAS CITY.

The season of the Grand Opera House opened Aug. 26-1 with A Stranger in a Strange Land, which served to draw big audiences and to amuse them hugely. The co. was an excellent one, including William Friend, Charles Drake, Joseph Cusack, Beatrice Norman, and others, who gave a lively performance. A Day and a Night 2-8.

The Gillis opened 25-1 to S. R. O. and gives fair indications of doing a big business at 10-20-30 cents, as Manager Brigham is presenting thrilling melodramas and similar stirring attractions, the one for the opening week being Human Hearts. The co. was a fair one, including Frederick Fairbanks, Sully Guard, Edward McHugh, Eulelia Bennett, Bertha Green, and others.

The Woodward Stock co. is rehearsing Men and Women for the opening 31, with Shenandoah underlined for the second week at the Auditorium.

The Coates Opera House season will open 10 with Henry Miller in The Only Way.

The new Standard Theatre will open 12, adding another to the city's amusement enterprises.

Eleanor Franklin, of this city, is to play leading business in Charles H. Clarke's Fedora co.

FRANK B. WILCOX.

PROVIDENCE.

For the second week of the season at the Empire, Aug. 27-1, Two Little Vagrants was the attraction. It was nicely put on and presented by a very good co. Neva Harrison as Fan Fan made a splendid impression. Ethelie Early, as Helene D'Armont, and Del La Barre as Le Renard were also well received. The remainder of the cast included Arthur Cogliser, Hugh Cameron, John Fordham, Harry W. Collins, James E. Bonn, Richard Morse, Fred Farrell, C. A. Travers, John Arlington, Katharine Vincent, Lottie Briscoe, Anna Bodden, Ruth Eldredge, Lillian Vane. Business has been excellent. Why Smith Left Home 3-8.

The Providence Opera House will open 3 with Archie Boyd in The Village Postmaster.

Maude Abbott, of this city, has been engaged to play leads with Frank Keenan in A Poor Relation.

HOWARD C. RIPLEY.

NEWARK.

King of the Opium Ring is the attraction at the Empire Aug. 27-1. The sensational situations of this weird piece make a hit with the gallery. Business has varied according to the weather. George W. Monroe 3-8.

The members of the Columbia Theatre Stock co. are all in town, and rehearsals are in progress for the opening 3 in Rhadamity.

The sudden death of H. Coulter Brinker was a great shock to his many friends here. Many rumors are afoot as to his successor in the stock co. Nothing positive is known at present. The season that was to have opened 3 with The Dancing Girl, has been postponed one week.

C. Z. KENT.

CLEVELAND.

The opening of the Euclid Avenue Opera House 1 will inaugurate the season. Primrose and Dockstader's Minstrels will open up the house and continue to 8.

At the Lyceum Theatre A Midnight Bell will be the attraction 3-8.

A Barrel of Money will hold the boards at the Cleveland Theatre 3-8.

All the theatres will give a special Labor Day matinee Monday 3.

Rita Elandi, who has signed with the Metropolitan English Grand Opera co., is at her home in this city.

WILLIAM CRASTON.

BUFFALO.

The Lyceum Theatre is doing remarkable business, notwithstanding the excessively hot weather. Sis Hopkins was the bill Aug. 27-1, with Rose Melville in the title-role. The co. is composed of very bright people this year and a successful season seems assured. Miss Melville has strong support in John E. Turton, Stewart W. Murray, Joseph H. Manning, and Effie Kamman. Miss Kamman and Mr. Manning are Buffalo people; both are young and give great promise. A Trip to Coontown 3-8.

The Star Theatre was dark 27-1, but will reopen 3 with Ward and Vokes in The Floorwalkers.

A. C. JORDAN.

COLUMBUS.

The Great Southern will open Aug. 31 with Tim Murphy. Shore Acres 3-8.

At the High Street Martin's U. T. C. did a good business. It is the best organization of the kind seen here. The Heart of Chicago again demonstrated its drawing powers 27-29. The production is about the same as last season. The Game Keeper 30-1. The World 3-8.

At the Grand the Broadway Burlesquers did a fair business 23-25. Oliver Scott's Minstrels did well 28, giving an excellent performance. Quo Vadis 31-1. Humpty Dumpty 3-8.

J. B. DAVIE.

CORRESPONDENCE

ALABAMA.

MONTGOMERY.—THEATRE (S. E. Hirscher and Brother, managers): Kelly's Kids will open the regular season Aug. 30.—ITEM: Managers Samuel and Arthur Hirscher have recently returned from New York, and claim that they have secured more good attractions than ever before. The following will compose their staff for this season: F. A. Davidson, musical director; W. H. Barnett, door-keeper; E. W. Neuman, assistant door-keeper; J. W. Bailey, stage carpenter; Walker Owen, electrician. During the Summer extensive improvements have been made in the theatre. Mr. Cox, scenic painter from New Orleans, has been here several months, and has painted a number of sets of scenery as good as can be found in any theatre of the South. The old drop curtain has been taken down, and a new and handsome one has been painted in Chicago. Many improvements have been made in the stage arrangements. Electric lights will take the place of gas. The season bids fair to be the best we have had for several years. The crop and trade outlooks are extra promising, and our merchants are laying in heavy stocks. New railway connections have increased the trade of the city.

TUSKALOOSA.—Rabitte's Pavilion Theatre co. opened Aug. 28 for rest of week in repertoire of plays under canvas; large audience; co. satisfactory. Particular interest attached to the co. as Mr. Rabitte is a Tuskaloosa boy. William Korner and James Walker, also of this place, are with the co.

MOBILE.—THEATRE (J. Tannebaum, manager): Season will open Aug. 31 with Kelly's Kids.

ARKANSAS.

HOT SPRINGS.—OPERA HOUSE (Brigham and Head, managers): Krause-Taylor co. Aug. 20-25 in Not Guilty, Old Pards, The Colonel, Michael Strogoff, Quo Vadis, and Uncle Josh; S. R. O.; audiences pleased.—ITEM: Krause and Taylor invited the local Elks to attend the performance 25. All the Elks wore shirt waists, thus inaugurating the fashion in this city.

CALIFORNIA.

WOODLAND.—OPERA HOUSE (E. C. Webber, manager): Season will open Aug. 27-1 with the Jessie Shirley co. in The Sheaf of Arrows, Maid of the Mill, A Woman's Power, The Country Girl, For Liberty and Love, and At the White Lion.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Dark.—MOROSCO'S BURBANK THEATRE (Oliver Morosco, manager): An excellent presentation of Niobe, by James Neill and co., drew full houses Aug. 19-25. Mr. Barnes of New York 26-1.

SAN JOSE.—VENDTORY THEATRE (Charles P. Hall, manager): Under Sealed Orders Aug. 19-21; crowded houses; co. good. Sapho 25, 26. Henry Miller 3.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Dark.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, manager): Dark.

COLORADO.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, manager): Dunne and Ryley co., headed by Mathews and Bulger, in The Night of the Fourth Aug. 25; S. R. O.; the co. was heartily received, especially Maude Courtney, who made a decided hit with her songs. Black Crook, Jr., 27; small business; the co. could be improved upon. Joe Newman Concert co. 4. Henry Miller 11. That Man 15.—ITEM: The Opera House presented a good appearance on the opening night, Manager Nye having added during the Summer new scenery, curtain and chairs. The decorations are entirely new, the woodwork has been polished and everything about the theatre generally brightened.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): Mathews and Bulger Aug. 24 in The Night of the Fourth to crowded house; good co.

GREELEY.—OPERA HOUSE (W. A. Hearon, manager): Dark.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, manager): Dark.

CONNECTICUT.

BRIDGEPORT.—PARK CITY THEATRE (C. B. Bunnell, lessee; W. L. Rowland, manager): A notably large audience greeted the premiere of Louis Mann and Clara Lipman Aug. 23 in All on Account of Eliza. A hot wave struck town 25 and so did The Dairy Farm; attendance suffered in consequence. The Christian 5. Blue Jeans 6.—SMITH'S THEATRE (Edward C. Smith, manager): "Biggest opening week in my four seasons," communicated Manager Smith regarding Across the Pacific 20-22 and The Limited Mail 23-25. Hogan's Alley opened 27-29. Human Hearts 30-2. Flanigan's 400 4-6. Kidnapped in New York 7-9.—ITEMS: The annual furbishing up of both local playhouses has been done with conspicuous thoroughness the past Summer.—Manager Bunnell will soon take a coaching trip through the Berkshires.—The disastrous fire at Pleasure Beach 22, which burned up $12,000 worth of buildings, will likely become the basis of a law suit. The Beach management claimed that the gasoline tank of a locomobile started the trouble, while experts sent by the latter's owner declare it impossible, and he will sue for the value of the motor carriage which was destroyed, claiming refusal to transport the vehicle to this city on account of the disability of the chain ferry.

W. P. HOPKINS.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): Devil's Auction drew only a small audience Aug. 25, on account of the severe heat. The spectacle has been improved in many ways. A good deal of the scenery is new and gorgeous, the transformation scene at the last being particularly dazzling. The ballets are pretty, and several of the specialties are novel and very clever. Louis Mann and Clara Lipman 30. Why Smith Left Home 1. Caleb West 4. Miss Hobbs 7. The Christian 8.—ITEMS: Mlle. Rassey, the actress, Richard Mansfield has brought from Paris to support him in Henry V., has been visiting Miss George Gibbs at her beautiful home, "Pinehurst," in this city. The shirt waist man is not wanted at the Broadway Theatre. A party of young men removed their coats last Saturday evening at the performance of Devil's Auction, but were immediately informed by an usher that it was against the rules of the house. The men protested, but the usher was obdurate, so the coats had to go on again.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): Louis Mann and Clara Lipman scored a big hit Aug. 21, 22 in All on Account of Eliza. Ah Fon co. 30-1. A Brass Monkey 3. Cowslip Farm 4.—HARTFORD OPERA HOUSE (Jennings and Graves, managers): Fair sized audiences attended The Red Cat 24, 25. The comedy has some amusing complications. Amy Lee is featured, and introduces several songs and dances. Blue Jeans did its customary big business 27, 28. A Child of Fortune 29, fair good patronage, well staged and well acted. Hogan's Alley 31-1. Two Little Vagrants 3-4. The Queen of Chinatown 5, 6. Miss 7.—NOTES: Reginald Flagg, of this city, will be this season with Otis Skinner.—Byron Ongley will join Monte Ads in the preliminary season, after which he will [illegible] for Effie Ellsler.

A. DE MONT.

NEW LONDON.—[illegible] W. Jackson, manager): Season opened Aug. 22 with Reilly and Rolfe to S. R. O. The play has been in operation at the theatre here for several seasons. Drew to capacity 24; large and pleased audience. Cook County Stock co. opened for a week to large business. Repertoire: The White Squadron, An Irish Romance, An Irish Gentleman, Lady Lil, A Soldier of the Empire, The Rolling Pebble, The Land of the Midnight Sun, and The Midnight Alarm. Cohen's Fifth Avenue 31-1.

WATERBURY.—[illegible] THEATRE (Jean Jacques, manager): Across the Pacific 22-25, large and enthusiastic audiences. Lena Rivers and Clara Lipman in All on Account of Eliza proved a good attraction 27. The Christian 3. Reilly and Rolfe 4. A Brass Monkey 6. Quo Vadis 7.—JACQUES OPERA HOUSE (Jean Jacques, manager): George W. Monroe in Mrs. Bumpstead-Leigh opened the season here 27-29 to [illegible] and good audiences. Faust 30-1. Kidnapped in New York 3-5.

NEW BRITAIN.—[illegible] OPERA HOUSE (Lynch, Quinlan and Lynch, managers): Hogan's Alley 27. The Christian 4. Morrison's Faust 5. Reilly and Rolfe 6. Eleventh Hour 7. Emmett's Irish 18. Quo Vadis 20. A Stranger in Town 21. Sousa 22. The Conquerors 24. Across the Pacific 25. Lena Rivers 27. Held from Moscow 28. Vesey Fair 29.—OPERA HOUSE (F. A. Olmsted, manager): The Ah Foon co. 3. Cracker Jacks 7. Mr. and Mrs. Wheeler 10, 11. A Foot-born Hope 12. Brother Against Brother 13-15.

MIDDLETOWN.—THE MIDDLESEX (Henry Engel, manager): A Bell Boy Aug. 28, fair performance; small audience. A Brass Monkey 4. Miss Hobbs 7. The Village Postmaster 12. Gus Sun's Minstrels 14. Why Smith Left Home 15. Quo Vadis 20. Williams and Walker 22. The Irish Pawnbrokers 3.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): The Red Cat Aug. 27; small audience. A Bell Boy 29 pleased a fair sized audience. The Queen of Chinatown 3. Faust 5. Ah Foon co. 8.

BRISTOL.—OPERA HOUSE (W. B. Michael, manager): Ah Foon co. 27. Quadruple Star Alliance 15. Ten Nights in a Bar-room 17. Brother Against Brother 18. A Bell Boy 20.

STAMFORD.—GRAND OPERA HOUSE (I. M. Bell, manager): A Hot Old Time to large and pleased audience Aug. 20. The Christian 31. The Village Postmaster. Sun's Minstrels 4.

MYSTIC.—OPERA HOUSE (Jos. W. Jackson, manager): Hogan's Alley Aug. 24; fair business. Other People's Money 27; large and pleased audience. Flanigan's Ball 3.

WINSTED.—OPERA HOUSE (J. F. Spaulding, manager): Faust opened its season here Aug. 27; large house. The Village Postmaster 7.

DELAWARE.

MILFORD.—ARMORY HALL (W. E. Lank, manager): Hillyer's Minstrels Aug. 22 were welcomed by a good audience. The performance was fully as good as can be expected in a city of this size. P. H. O'Brien, the tenor, is above the average.

GEORGIA.

SAVANNAH.—THEATRE (Fred G. Wise, manager): Una Clayton co. drew largely in a most pleasing repertoire Aug. 20-25. Kelly's Kids 24; small audience (rain); performance good. Woodward-Warren co. 27-1, presenting A Gold Mine, Mr. Young of Utah, The Ticket of Leave Man, The Pay Master, and The Great Diamond Mystery; opened to good business; performance good. Leon Herrmann 28; large and appreciative audience. McFadden's Row of Flats 8.

COLUMBUS.—SPRINGER OPERA HOUSE (Springer Brothers, managers): Woodward-Warren co. opened the local season Aug. 20-25 in Mr. Young from Utah, Kathleen Mavourneen, The Ticket o' Leave Man, and The Gold Mine. Considering the hot weather the attendance was good. The plays seemed to still please.

AUGUSTA.—GRAND OPERA HOUSE (W. L. Brenner, manager): Season opened Aug. 25 with Kelly's Kids; small audience (bad weather); performance fair. Woodward-Warren co. 3-8.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): Season was to have opened with the Southern Stock co. Aug. 23-25, but on morning of 23 Manager Nevin received a wire canceling the date.

IDAHO.

WALLACE.—MASONIC TEMPLE (M. J. Flohr, resident manager): Roy Crawford Stock co. Aug. 20-25. Repertoire: The True Kentuckian, Dangers of a Great City, Sapho, A Soldier's Sweetheart, and Camille; satisfactory performances; fair business. Boston Lyric Opera co. 31, 1.

ILLINOIS.

BELVIDERE.—DERTHICK'S OPERA HOUSE (W. H. Derthick, manager): For Her Sake Aug. 25 pleased a fair audience. The Eleventh Hour 1. Mattie Vickers 3-8.—ITEMS: Davis F. Botsford, song writer, of this city, has written four new songs—viz., "My Old New England Home," "The Story that He Told," "They Did what They Thought was Right," and "The Story Told was True."—Walter McDowell has joined the Kilfoil Stock co.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (George Chatterton, manager): Fales Comedy co. Aug. 23-25 in The Runaway Wife, The Bells, and vaudeville; performances poor; attendance light. Martin's U. T. C. 1. Vanity Fair 6. Haverly's Minstrels 10. McSorley's Twins 12. A Bell Boy 13.—ITEM: Katherine Purcell left here 19 to join the Holden Comedy co.—John Griffith left 21 for Benton Harbor, Mich., to rehearse his co.

ROCK ISLAND.—HARPER'S THEATRE (Steve F. Willer, manager): A Hot Old Time Aug. 26 opened the local season; satisfactory performance; fair attendance. Quo Vadis 27-1; fair performance; good house. Gaskell Stock co. 3-8. Finnigan's Ball 9. McSorley's Twins 16. Van Dyke and Eaton co. 24-29. Two Married Men 30.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): Benedict's Quo Vadis Aug. 23; good attendance. On the Suwanee River, with Stella Mayhew, and with one or two exceptions the same cast as appeared here last season, and gave an excellent performance 26. The Eleventh Hour 28. Vanity Fair 2.

KEWANEE.—McCLURE'S OPERA HOUSE (F. A. Cahow, manager): Old Arkansaw Aug. 20; good performance, but on account of warm weather attendance was small. Quo Vadis 23; fair performance; attendance light. On the Suwanee River 27. A Wise Woman 31. Flanigan's Ball 3. Haverly's Minstrels 4. Katherine Rittler 5. At Piney Ridge 7.

SAVANNAH.—EAGLE OPERA HOUSE (B. Pulford, manager): Season opened Aug. 25 with A Wise Woman; good attendance; good performance. Gaskell Comedy co. 1.—ITEM: The new theatre remains unfinished, and is awaiting some promoter.

JOLIET.—THEATRE (William H. Hulshizer, manager): On the Suwanee River opened the local season Aug. 25; large audience; performance good. King of the Opium Ring 27. Wilson Comedy co. 29-31.

SOUTH CHICAGO.—NEW CALUMET THEATRE (John Connors, manager): The Three Musketeers Aug. 26 pleased a large audience. At Piney Ridge 2-8. Remember the Maine 9. The Man from Mexico 16.

LEWISTOWN.—BEADLE'S OPERA HOUSE (Randall and Griffith, managers): Season was to have opened Aug. 25 with Old Arkansaw, but owing to the death of Manager R. A. Randall 19, date was canceled.

BLOOMINGTON.—GRAND OPERA HOUSE (J. T. Henderson, manager): A Hot Old Time Aug. 25; small audience; good specialties. On the Suwanee River 29.—ITEM: The vaudeville co. which was to have appeared at the Casino 27-1 failed to appear.

MOLINE.—WAGNER OPERA HOUSE (R. H. Taylor, manager): Season opened with Benedict's Quo Vadis Aug. 25; fair business. Richards and Pringle's Minstrels 1. The Eleventh Hour 8. Two Married Men 15. Martin's U. T. C. 21.

ALTON.—TEMPLE THEATRE (W. M. Savage, manager): The Hottest Coon in Dixie Aug. 26 opened the local season; house packed; audience pleased. Martin's U. T. C. 31. Old Arkansaw 2.

DANVILLE.—GRAND OPERA HOUSE (A. W. Heinly, manager): A Hot Old Time Aug. 22; top-heavy house; pleased audience. Martin's U. T. C. 23; good business.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. H. Given, manager): The stage has been overhauled and is in readiness today for the opening of the season by Haverly's Minstrels 7.

OTTAWA.—SHERWOOD'S OPERA HOUSE (T. R. Farrell, manager): Lovers in Town Aug. 25 pleased a well filled house. The Eleventh Hour 27; good performance; medium business. Gibney Comedy co. 2-7.

SYCAMORE.—WARD'S OPERA HOUSE (Cliff and Stoner, managers): Carpenter's Quo Vadis Aug. 29. Human Hearts 14. Hans Hanson 19. The Missouri Girl 25.

LAFAYETTE.—OPERA HOUSE (Pell Wade, manager): Under the Dome opened the local season Aug. 27;

big business; performance good. Wilson Theatre co. 3-8 other weeks.

CANTON.—NEW OPERA HOUSE (A. R. Waterman, manager): Old Arkansaw Aug. 27; poor business. A Wise Woman 3.

WILLIAMSBORO.—GRAND OPERA HOUSE (R. P. Steele, manager): Weidemann's Comedians will open the local season 17-22.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): A Hot Old Time to a small but pleased audience Aug. 24.

INDIANA.

SOUTH BEND.—AUDITORIUM (Harry G. Sommers, manager): Harry Glazier appeared in The Three Musketeers Aug. 27 as a preliminary to the regular opening, drawing a fair house. The play was well staged, and the scenery and costumes were in keeping with the play, as the supporting co. Blanche Stoddard, Vail de Vernon, and John P. Barrett interpreted their parts well. Where is Cobb 3. West's Minstrels 13.—OLIVER OPERA HOUSE (Harry G. Sommers, manager): Season will open 9 with The Christian.

EVANSVILLE.—Both the Grand and People's will be under the management of T. J. Groves, he having leased them for the season of 1900 and 1901. A thorough renovation has put both theatres in first-class shape. The Grand will open 15 with A. G. Field's Minstrels. Baldwin-Melville co. 17-22. The World 27, 28. The People's will open with A Bell Boy 2. Palmer's Ten Nights in a Bar Room 9. Human Hearts 16. Maloney's Wedding 23.

NEW ALBANY.—WILLARD THEATRE (J. H. Weir, manager): Harry Ward's Minstrels Aug. 23; fair business; performance excellent.—ITEMS: Manager Weir has put the house in first-class condition and the outlook for the season is very bright. Several large factories, employing hundreds of men, have resumed operation since last season and this will mean an increase in box receipts.—Leata Vance, formerly of this city, has signed with Hanlon's Superba.

MARION.—GRAND OPERA HOUSE (E. L. Kinneman, manager): Barney Ferguson in McCarthy's Mishaps filled the house Aug. 25. The new comedy-drama, Too Rich to Marry, was seen for the first time here 28. The play has merit and was presented by a strong co. Holden Comedy co. 30-4. West's Minstrels 5. Where is Cobb 7. In Old Virginia 8. The Convict's Daughter 11.

ANDERSON.—GRAND OPERA HOUSE (J. B. Dickson, manager): Hi Henry's Minstrels Aug. 27; good performance and business. The Woman in Black 28; fair performance; good business. McCarthy's Mishaps 29; fair performance; fair business. Humpty Dumpty 30.

RICHMOND.—THE GENNETT (Murray and Swisher, managers): Hi Henry's Minstrels Aug. 25; large and pleased audience. Humpty Dumpty 1. Shore Acres 13.—THE PHILLIPS (Murray and Swisher, managers): The Fast Mail 3. McCarthy's Mishaps 6. Chicago Stock co. 10-15.

LEBANON.—GRAND OPERA HOUSE (Frank Daily, manager): Kippling's Comedians Aug. 20-25; good houses; poor performances. Plays presented: Self Accused, My Uncle from New York, The Pride of the Yukon, Scheming for a Million, Side Pards, and Kidnapped. In Old Virginia 4.

HARTFORD CITY.—VAN CLEVE THEATRE (W. L. Van Cleve, manager): season opened Aug. 20 with McCarthy's Mishaps; large house pleased. The Belle of Manila 7. In Old Virginia 10. A Woman in the Case 13.

FRANKFORT.—COLUMBIA THEATRE (J. J. Aughe, manager): Barney Ferguson in McCarthy's Mishaps Aug. 22; excellent performance; large audience. Kippling's Comedians opened for a week 27 to a full house. Superba 34, 35.

FRANKLIN.—NEW OPERA HOUSE (Louis Zeppenfeld, manager): Chicago Stock co. Aug. 27-1 in The Australian, Because She Loved Him, The Fatal Card, Quo Vadis, My Uncle from New York, and The Cruiskeen Lawn; good houses; fair performances.

ELWOOD.—OPERA HOUSE (J. A. Kramer, manager): Season opened with The Woman in Black Aug. 27 to large house; good performance. McCarthy's Mishaps 3. The Bells 8. The Heart of Chicago 13. In Old Virginia 14.

SEYMOUR.—GRAND OPERA HOUSE (W. P. Rooney, manager): Barry Ward's Minstrels Aug. 23; performance good; large house. A Bell Boy 1.—ITEM: Mrs. Louis Von Weithoff and Baby Dot have left for Mobile, Ala., to join the Southern Stock co.

PORTLAND.—AUDITORIUM (Andrews and Littell, managers): Jack's Jolly Jokers Aug. 20, 21 failed to appear. Hi Henry's Minstrels 24 pleased S. R. O. The Fast Mail 4. For Her Sake 6. Regular opening 14 with Cummings and Alexander's U. T. C.

LOGANSPORT.—DOLAN'S OPERA HOUSE (Edward and Robert Dolan, managers): The World Aug. 22 failed to arrive, delay caused by a wreck. West's Minstrels will open the season 6. A Midnight Bell 22. Roanoke 24.

FT. WAYNE.—TEMPLE THEATRE (F. E. Stoudor, manager): The Three Musketeers Aug. 29. A Trip to Tramptown 30. At Piney Ridge 1. The Christian 3. West's Minstrels 4. Where is Cobb 4. Holden Comedy co. 5-7.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, manager): Season opened with Whose Baby Are You Aug. 23; large house. A Woman in the Case 1. Where is Cobb 4. The Belle of Manila 10.

TERRE HAUTE.—CASINO (Sam M. Young, manager): Excellent performances of Quo Vadis were given by E. J. Carpenter's co. Aug. 23-26 to good business.

LAPORTE.—HALL'S OPERA HOUSE (Wilbur J. Hall, manager): The World opened the house to fair business Aug. 25. Maloney's Wedding 1. Harrison Brothers' Minstrels 3. Ten Nights in a Bar Room 4.

LAFAYETTE.—GRAND OPERA HOUSE (Max Born, manager): St. W. Martin's U. T. C. to excellent business Aug. 21. A Hot Old Time 23; fair house.

BRAZIL.—McGREGOR OPERA HOUSE (W. H. Leavitt, manager): Martin's U. T. C. opened the local season Aug. 25; good business. Palmer's Ten Nights in A Bar Room 1. A Bell Boy 5.

WABASH.—HARTER'S OPERA HOUSE (J. M. Harter, manager): Hi Henry's Minstrels Aug. 28; big business; excellent performance.

GOSHEN.—IRWIN OPERA HOUSE (F. J. Irwin, manager): Harry Glazier in The Musketeers pleased good house Aug. 28. Maloney's Wedding 31.

RENSSELAER.—ELLIS OPERA HOUSE (J. H. S. Ellis, manager): Maloney's Wedding 1. Kilfoil Stock co. 13-16.

ANGOLA.—CROXTON OPERA HOUSE: Will open Aug. 31 with A Woman in the Case.

IOWA.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Will open with Brown's in Town Aug. 27. Rusco and Holland's Minstrels 5. Eddie Foy 10, 11. A Day and a Night 13, 14.—GRAND OPERA HOUSE (William Foster, manager): Backman Comedy co. 20-25 drew big houses. Repertoire: The Land of the Living, Maine and Georgia, The Senator's Daughter Beyond the Pardon, One of the Finest, and The Police Inspector. A Hot Old Time 27-1. Holden Comedy co. 3-8. The Eleventh Hour 10-12.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): Ferris Comedians opened Aug. 20 to packed house, presenting 20 The Favorite Son, My Jim 21, The Fatal Card 22, Falsely Accused 27, Just Before Dawn 28, and The Stowaway and My Jim 25; good attraction; fair houses. A Wise Woman 27. King of the Opium Ring 29. Richards and Pringle's Minstrels 30. Holden Comedy co. 17-22. The Christian 24. Grimes' Cellar Door 27. Haverly's Minstrels 29.

OTTUMWA.—GRAND OPERA HOUSE (J. F. Jersey, manager): Season will open Aug. 30 with Quo Vadis. Richard and Pringle's Minstrels 4. Flanegan's Ball 11. At Piney Ridge 15. The Stowaway 17. A Hot Old Time 19. Two Married Men 28.—ITEM: Manager Jersey has booked an especially good line of attractions for this season, and has equipped the theatre with electric fans.

CLINTON.—ECONOMIC THEATRE (Busby Brothers, managers): For Her Sake Aug. 27; good business; play well staged, costumed and seemed to please. Richard and Pringle's Minstrels 31. Andrews Opera co. 7. Packman Comedy co. 10. Two Married Men 14.

COUNCIL BLUFFS.—DOHANY THEATRE (Stevenson and Kennedy, managers): A Spring Chicken Aug. 26; fair business. That Man 28; small attendance; good performance. Richards and Pringle's Minstrels 9. The Knowles co. 10-15. Flanigan's Ball 16. The Hottest Coon in Dixie 17.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): For Her Sake Aug. 28; good house; fine performance. Andrews Opera co. 4. Holden Comedy co. 10-15.—SANS SOUCI PARK: Moving pictures continue 27-1.

ATLANTIC.—OPERA HOUSE (L. L. Tilden, manager): Chase-Lister co. 3-8. Benedict's Quo Vadis 17. ITEMS: F. D. Jeffery and William Hutton entertained the Delta Pringle co. after the performance Aug. 29.—The Opera House is being cleaned and repaired.

KEOKUK.—CASINO (J. C. Hubinger, manager): Ewing Taylor co. opened their second week Aug. 26. The first week's bills were Because He Loved Her So, Myrtle Ferns, Comrades of '61, Lynwood, and vaudeville; business large; performances satisfactory.

MASON CITY.—PARKER'S OPERA HOUSE (A. T. Parker, manager): Irving French co. Aug. 27-29. Season will open with Andrews Opera co. 1. Frank E. Long co. 3-15. A Wise Woman 25. Quo Vadis 29.

SIOUX CITY.—GRAND OPERA HOUSE (A. R. Beall, manager): For Her Sake Aug. 31.—RIVERSIDE AERIAL CASINO (A. R. Beall, manager): Columbia Stock co. June 14—indefinite.

DAVENPORT.—TURNER GRAND OPERA HOUSE (Fred Kindt, manager): Brown's in Town Aug. 28 pleased a light house. Richards and Pringle's Minstrels 2.

CEDAR FALLS.—PACKARD'S OPERA HOUSE (Williams and Bassett, managers): Season will open with Andrews Opera co. 3.

WEBSTER.—THE BERGMAN (Edward Bergman, manager): Dark.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (O. T. Crawford, manager): The Falk and Veronee Stock co. attracted average patronage Aug. 20-25 in The Lost Paradise, In Missouri, Pawn Ticket 210, Panchon, Wicked London, and Fauntleroy. The roster was one of individual excellence, comprising Lillian Mortimer, Nellie Lindroth, Etta Lockhart, Hattie Lund, Hattie Foley, Alice Jennings, Jennie Hays, Harry Mitchell, Edwin Boring, Jules Knael, S. B. Wheeler, J. S. West, F. K. Wallace, J. McMillan, J. P. Lund, Dan Costello, Walter Weller, and last, and most entertaining of all, "Baby Lund," a very clever child prodigy, who sings, dances and acts with precocious power. The Hottest Coon in Dixie 1. THOMAS R. HYATT.

NEWTON.—NEW RAGSDALE OPERA HOUSE (Jackson and Conrad, managers): During the Summer months the house has been entirely renovated, the new managers having spent about $1,500 in improvements. Season will open Aug. 30 with Rentlick's Black Crook, Jr. The Dazzler 15. The Black 400 20.

HORTON.—HIGH STREET OPERA HOUSE (Baily and Fox, managers): Richards and Pringle's Minstrels 13.—ITEM: Rentz's U. T. C. will appear under canvas 5.

KENTUCKY.

ASHLAND.—CLIFFSIDE PARK THEATRE (Bryan and Martin, managers): Myrkle and Harder co. opened Aug. 20 for a week, presenting For His Sister's Sake; good performance; business only fair on account severe storm. Business increased greatly during the week, when the co. gave excellent productions of Dangers of a Great City, A Game of Hearts, Knobs o' Tennessee, Chispa, and The Duchess of Arleigh. Same co. 26-1.

GUTHRIE.—NEW TEMPLE THEATRE (Dudley and Burch, managers): Harry Ward's Minstrels opened the local season Aug. 27; good house; audience pleased. Wiedemann's Comedy co. 3-8. Olympia Opera co. 17-22 (Fair Week). Maloney's Wedding 24. The World 25.—ITEM: The managers have spent $5,000 on improvements to the house.

HENDERSON.—OPERA HOUSE (Levi and Oberdorfer, managers): Ward's Minstrels opened the house Aug. 28; performance good; big business. Perschi-Beldini co. 3-8. Ten Nights in a Bar Room 10. Florence Randall co. 17-22.—ITEM: The house has been remodeled and new scenery put in.

PARIS.—GRAND OPERA HOUSE (L. H. Ramsey, manager): The Herald Square Opera co. 10, 11. Wine, Women and Song 14.

MAINE.

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant, managers): Devil's Auction 3, 4. At the White Horse Tavern 6, 7.—PORTLAND THEATRE (E. E. Rounds, manager): Peck's Bad Boy 1.—CAPE COTTAGE PARK—McCULLUM'S THEATRE (Bartley McCullum, manager): For Fair Virginia Aug. 27-1: big business.—PEAK'S ISLAND—GEM THEATRE (C. W. T. Goding, manager): Tremont Theatre Stock co. in The Open Gate and Pink Dominoes 27 to capacity.—ITEM: William Gillette was at Peak's 27.

LEWISTON.—MUSIC HALL (Charles Horbury, manager): C. V. Phelan Stock co. will open the regular season 3-8. Repertoire: The Ensign, In Sight of St. Paul's, The Fatal Card, Too Much Johnson, Held by the Enemy, The Great Randolph Mystery, Lady Audley's Secret, Led Astray, and A Southern Romance. What Happened to Jones 13. A Milk White Flag 15.

BOOTHBAY.—FARWELL OPERA HOUSE (R. H. Crockett, manager): Frankie Carpenter co. opened for a week Aug. 27, packing the house and giving a fine performance of '49, to be followed by My Friend from India, The Garrison Girl, Poverty Corners, An American Princess, and The Maid of the Mill. Devil's Auction 6.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): Edward Harrigan in Old Lavender Aug. 25; performance good; large audience. E. V. Phelan Stock co. opened for week 27 to good business, with a strong and well balanced co. The Sunshine of Paradise Alley 10. Hearts of Oak 13. What Happened to Jones 15.

BELFAST.—OPERA HOUSE (Bray and Maybold, managers): Jere McAuliffe co. to big business Aug. 23-25. San Francisco Minstrels 8. George W. Wilson co. 13-15. A Milk White Flag 21.

CAMDEN.—OPERA HOUSE (W. R. Gill, manager): The Sunshine of Paradise Alley Aug. 25; first-class business; satisfactory performance.

MARYLAND.

FREDERICK.—CITY OPERA HOUSE (F. T. Rhodes, manager): Season opened Aug. 28 with Al. G. Field's Minstrels; large audience; good performance. Uncle Hez 5. A Poor Relation 10.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): Barlow's Minstrels canceled Aug. 30. A Trip to Chinatown 11.

MASSACHUSETTS.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (W. C. Lench, manager): Corse Payton and his merry co. continued their triumphant career Aug. 27-1. The repertoire was as follows: Diplomacy, The Girl I Left Behind Me, The Private Secretary, The Plunger, Jim the Penman, Aristocracy, Quo Vadis, The Prodigal Daughter, A Child of the State, and My Kentucky Home. The performance of Quo Vadis was the first one in this city, and was an excellent dramatization made from the book by George Hoey, of the co. In The Prodigal Daughter fifty people took part. Mr. Payton's third co., that is rehearsing here, joining the other. Corse Payton has got some new jokes in his rag-time speech this season, one of which is that he is the only actor in the business that looks like thirty cents and isn't ashamed to own it. Corse is his best effervescent self as Dexter Fight in The Plunger, and does serious and really creditable work as Captain Redwood in Jim the Penman. The regular season will open Sept. 3 with What Happened to Jones, Cowslip Farm 7, A Milk White Flag 8, A Forbern Hope 11. Why Smith Left Home 12, Roland Reed 13.—ITEM: Manager Shea, of the New Gilmore, has made a contract with Corse Payton to play August at the Court Square for five years. Springfield and New Haven (where he played a week before he came here) are the only other towns Mr. Payton will play this season outside of Brooklyn, where he goes 3 to his own theatre for the rest of the season. This co., hitherto known as Corse Payton's Comedy co., will then be known as Corse Payton's own co., and the third co., now rehearsing, will take the title of Corse Payton's Comedy co., and, like the stock co., will travel.

NORTH ADAMS.—RICHMOND THEATRE (G. E. Sanderson, manager): With the opening of the house about two weeks off, and considerable yet to be done, the Richmond Theatre is a pretty busy place at the present time. Viola Allen is in the Palace of the King is booked for the opening attraction 17.—COLUMBIA THEATRE (James A. Reagan, manager): The Ah Foon co., which opened the house 28, was a disappointment. Hardly an act made good and the audience, which was of fair size, rapidly dwindled, and it was not owing to the heat. The co. included Keene, Joe Macy, Ted Evans, Hall and Herbert, Violet Handy, Jean Gusse, James Walker, Alexander McDonald, Belle Loseley, Gertie Merton, and Ah Foon. Schiller Stock co. 3-8. At the White Horse Tavern 11. The Prince of Egypt (local) 13-15.—WILSON THEATRE (Thomas Hanley, manager): The Castle Square Stock co. will open this house 3 with The Great Diamond Robbery.—ITEMS: Palmer M. Kellogg, who is to be in charge of The Prince of Egypt, soon to be presented by local talent, has arrived in the city and started rehearsals.—The Hoosac Valley Street Railroad Co. has decided to run special cars to Adams and Williamstown after every performance at the Columbia and New Richmond this season. This will give the theatres a population of about 45,000 to draw from. The factories here are all rushing.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice E. Callahan, manager): Schiller Stock co. opened its own season and that of the house Aug. 27 with A Soldier of the Empire to capacity. The repertoire for the week included The Great Brooklyn Handicap, Taken from Life, We Uns of Tennessee, A Daughter's Sacrifice, The Mysterious Mr. Jones, and The Red, White and Blue; good and satisfied houses. A Bunch of Keys 3, Miss Bobbs 4. Snow and Heron Stock co. 10-15.—ITEM: The New Herne Theatre, which was to be completed Aug. 15, will not be ready for occupancy this season. The excavations for the foundations are not yet completed and work has been at a stand still for a month. The property is now tied up by the contractor's lien.

NEW BEDFORD.—THEATRE (William R. Cross, manager): The Cook-Church co., headed by J. Harvey Cook and Lottie Church, closed a week's engagement Aug. 25 with The Ruling Passion; business good; performances excellent. A Milk White Flag 28 was presented by a strong co., but the audience was small, no doubt owing to the hot weather. Eight Bells 29. The Bell Boy 31. Blue Jeans 1. Corse Payton's Comedy co. 3-15.—ITEM: Frank B. Fagan, formerly an attache of the local theatre and more recently stage-manager of the Salem Willows Theatre, is now with the Bennett-Moulton co.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Eight Bells Aug. 24, 25; good business; pleased audiences. A Milk White Flag opened its season 27 and had a small audience; capital performance. A Bell Boy 30. All on Account of Eliza 1. Thomas E. Shea 3-8. The Christian 10. The Village Postmaster 11, 12. Friend Fritz 14. Peck's Bad Boy 15.—EMPIRE THEATRE (Desmond L. Place, manager): Season will open 30 with U. T. C. Confusion 3-8. The Belle of Honolulu 10-12. Ollie Mack Comedy co. 13-15. Edwin Jerome co. 17-22. The Red Cut 24-29.

FITCHBURG.—WHITNEY OPERA HOUSE (Spinney and Oldfield, managers): The Queen of Chinatown opened this house Aug. 28; good business, considering hot weather. The Red Cut 31.—CUMMINGS' THEATRE (Edgar La Syon, manager): The Limited Mail 3, Peck's Bad Boy 4. A Hole in the Ground 5.—WHALOM PARK: La Mascotte was given by the Whalom Opera co. 20-25; attendance large. The Grand Duchess 27-1.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Season opened Aug. 29 with A Hole in the Ground; good house; fair performance. The Red Cut 30. Edward Harrigan 1. Eight Bells 3. A Milk White Flag 4. Other People's Money 5. The Limited Mail 6, 7. Bearn's Hearts of Oak 8. Boland Reed 10. Flanigan's Ball 11. Marion Manola 13. Human Hearts 14. The Christian 15.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): A Wise Guy 13, 14. Thomas E. Shea 17-22.—ITEM: Hon. W. H. Cook, editor of the Milford "Daily Journal," died at his home Aug. 26 of cancer. Mr. Cook was one of the most popular newspaper men in New England, and was well known by all advance agents that have visited here in the past twenty-eight years.

WALTHAM.—PARK THEATRE (W. R. Hill, manager): Blue Jeans opened here Aug. 25 to S. R. O.; excellent performance. Eight Bells 31. Shea-McAuliffe co. 3-8. Peck's Bad Boy 12. Harcourt Comedy co. 17-22.—ITEMS: W. R. Hill, manager of the Park, will manage Blue Jeans for a short time.—Edward Morgan has been appointed treasurer of the Park.

GARDNER.—OPERA HOUSE (F. R. Edgell, manager): Bennett and Moulton co. opened the local season Aug. 27 to a good house; co. well liked. Repertoire: Darkest Russia, Shadows of a Great City, A Daughter of the South, Wicked London, The Pride of Kerry, and The Wide, Wide World. A Hole in the Ground 6.

LYNN.—THEATRE (Dodge and Harrison, managers): Opened Aug. 27 with Tennessee's Partner; performance good. At the White Horse Tavern 30. A Milk White Flag 31. Eight Bells 1. Frankie Carpenter co. 3-8.—WATSON'S OPERA HOUSE (George A. Clark, resident manager): Will open 30-1 with The Queen of Chinatown. Flanigan's Ball 3-5.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): Two Little Vagrants gave a pleasing performance to fair business Aug. 23. Nena Harrison and Lettie Briscoe did praiseworthy work. Reaping the Whirlwind pleased a small audience 27. Eight Bells to light house 27; co. and scenery good. Cook-Church Stock co. 3-15. Frankie Carpenter co. 17-22.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): A Milk White Flag 3. At the White Horse Tavern 4. A Bell Boy 5. Eight Bells 7, 8.—MUSIC HALL (W. H. Emery, manager): Edward Harrigan 3-5. Flanigan's Ball 6-8.—LAKE VIEW PARK (J. J. Flynn, manager): The Dazzler to large houses 27-1.

HOLYOKE.—OPERA HOUSE (R. L. Potter, manager): The Queen of Chinatown Aug. 27 opened their season here; large audience; performance satisfactory. Lewis Morrison's Faust 3.—EMPIRE (T. F. Murray, manager): Will open 6-8 with Two Little Vagabonds. Human Hearts 10-12.

GREAT BARRINGTON.—TOWN HALL (Maurice E. Callahan, manager): A Bunch of Keys 6.—ITEM: Mr. Callahan presented a number of first-class attractions at this house last season, and has already secured many bookings for this season.

PLYMOUTH.—DAVIS OPERA HOUSE (A. H. Perry, manager): Reaping the Whirlwind Aug. 24; S. R. O. Where is Cobb 27; small house. A Bell Boy 1.

CHICHESTER.—UNION HILL THEATRE (Lothrop and Tolman, managers): This new theatre will open 7 with Other People's Money. Jere McAuliffe co. 10-15. The Christian 17. A Tin Soldier 18.

GREENFIELD.—OPERA HOUSE (Thomas L. Lawler, manager): Will open season with A Brass Monkey 10. What Happened to Jones 19. A Lion's Heart 29. Marion Manola 24.

GALEN.—AUDITORIUM (George D. Campbell, manager): Season will open Aug. 31 with Nell Burgess in The County Fair.

TURNERS FALLS.—COLLE OPERA HOUSE (Fred Colle, manager): Season will open with The Limited Mail 3.

SHELBURNE FALLS.—OPERA HOUSE (W. S. Ball, manager): The Red Cat 3. A Tin Soldier 15. Brother Against Brother 28.

ORANGE.—PUTNAM OPERA HOUSE (W. J. Cook, manager): Season will open with A Tin Soldier 15.

LEOMINSTER.—MUSIC HALL: Devil's Auction Aug. 29 opened the local season; good performance; attendance fair.

MICHIGAN.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): Preliminary season will open Aug. 30 with Ole Olson. Davidson Stock co. 3-8.—ITEMS: Increased business is looked for this season, as Port Huron has recently been connected by an electric line with four small towns all within twenty miles of us.—The Wilbur Opera co. was billed to play in the Auditorium here 27, but refused to appear, claiming the stage was too small. They endeavored to fill the time at the City Opera House, but the week was not open.

HILLSDALE.—UNDERWOOD'S OPERA HOUSE (L. H. Frenscherf, manager): Uncle Josh Spruceby drew a fair house Aug 23; performance pleasing. A Woman in the Case 30. Hi Henry's Minstrels 4.—ITEM: Bert Hodgkins, leading man with the Uncle Josh Spruceby co., found a pocketbook at Smith's Hotel containing over $3,000 in drafts payable to bearer. He returned it to the owner and received a suitable reward.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (F. R. Smith, manager): Season opened Aug. 22 with On the Suwanee River; good and pleased house. Brown's in Town 24; fair and delighted audience. A Black Sheep 27; large and pleased house.—ITEM: M. I. Hitchcock will manage the stage of Hamblin's again this season. Professor J. Martin will lead the orchestra. E. F. Benton is the publisher of the programme for this season.

BAY CITY.—WOOD'S OPERA HOUSE (F. P. Walter, manager): Uncle Josh Spruceby Aug. 23, 24; big business. Frank Tannehill, Jr., supported by competent co., opened the regular season 28, presenting A Young Wife to a large audience. A Breezy Time 31. Ole Olson 1.—ITEM: The management of Wood's is receiving many compliments on the improvements made during the Summer.

CHARD CAPERS.—POWERS (O. Stair, manager): The Dairy Farm is a pretty play, well acted and handsomely mounted. M. M. Barnes, Sarah Ward, Theodore Rock, and other members of the cast were most pleasing. The play drew fair houses Aug. 24, 25. The Christian 6.—GRAND (O. Stair, manager): Uncle Josh Spruceby made his annual visit 26-29 and attracted fair houses. A Young Wife 30-1.

BENTON HARBOR.—BELL OPERA HOUSE (Bell and Mills managers): Too Rich to Marry Aug. 27; fair house. This was the opening night for the co., and all considered the performance was good. Maloney's Wedding 29. Midnight in Chinatown 1. Flanigan's 400 3.

MARQUETTE.—OPERA HOUSE (E. S. Rice, manager): Two Merry Tramps Aug. 22; S. R. O.; pleased audience. Benedict's Quo Vadis 25; good business; audience pleased. The Night Before Christmas 29. A Black Sheep 4. Gorton's Minstrels 11. Ole Olson 22. My Friend from India 25.

YPSILANTI.—OPERA HOUSE (W. H. Seach, manager): On the Suwanee River Aug. 20; good performance. Josh Spruceby filled the house 24 and pleased. Quo Vadis 4.—ITEM: W. H. Seach, of Winnipeg, has succeeded Quirk and Gallup as manager of the Opera House.

SAULT STE. MARIE.—SOO OPERA HOUSE (H. Booker, manager): Two Merry Tramps Aug. 21; S. R. O.; audience pleased. A Breezy Time 23, 24; good business; performances good. The Night Before Christmas 28. Down Mobile 6. Gorton's Minstrels 10. Ole Olson 15. Flanigan's 400 19.

JACKSON.—ATHENAEUM (H. J. Porter, manager): On the Suwanee River Aug. 21 was the opening attraction of the season and was well received by a fair house. A Black Sheep 25; moderate business. The Dairy Farm 29. Uncle Josh Spruceby 1. Huntley-Jackson co. 3-8.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (W. T. Leckie, manager): On the Suwanee River Aug. 23, 24 opened the local season to S. R. O. Mrs. Winthrop, East Lynne, Mystic Mountain, Monte was entertained by her many friends while in the city. Hogan's Alley 13. Walker Whiteside 27.

TRAVERSE CITY.—STEINBERG'S OPERA HOUSE (Julius Steinberg, manager): The Night Before Christmas Aug. 25; large house; audience pleased. Ole Olson 31.—CITY OPERA HOUSE (John Wilhelm, manager): Dark.

CALUMET.—THEATRE (John D. Cuddihy, manager): A Texas Steer Aug. 21; big business; good performance. A Breezy Time 24, 25; small business; fair performances. Two Merry Tramps 27; pleased good business.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): The Dairy Farm Aug. 29 pleased a good audience. Uncle Josh Spruceby 30.—LAKE VIEW CASINO (J. F. Davis' U. T. C. opened 25 for nine days, pleasing good crowds.

ROYAL OAK.—ARMORY OPERA HOUSE (William G. Gutman, manager): The Night Before Christmas Aug. 22; good house, considering heat; performance good. Uncle Josh Spruceby 27 to half a house. A Breezy Time 30.

ALGER.—CASINO THEATRE (R. Malan, manager): A Woman in the Case Aug. 20, 21; big house; performances good.—MALTZ OPERA HOUSE (Steele and Denison, managers): A Breezy Time 27, 28, pleased full houses.

COLDWATER.—TIBBITS' OPERA HOUSE (John F. Jackson, manager): Uncle Josh Spruceby turned people away Aug. 22. The Dairy Farm 28. Hi Henry's Minstrels 3.

GOGEBIC.—SALISBURY'S OPERA HOUSE (C. E. Salisbury, manager): Harper Brothers' U. T. C. co. failed to appear Aug. 28. Si Plunkard 30.

MISSISSIPPI.

COLUMBUS.—O'NEILL THEATRE (William P. Mahon, manager): Season will open 18 with Barry Ward's Minstrels.

MISSOURI.

WARRENSBURG.—FERTLE SPRINGS CASINO (J. H. Christopher, manager): John G. Wolfey, lecturer, Aug. 15, 16; fair business. Huber's Orchestra, of Kansas City, gave excellent concerts to immense business 16, 17 and 22. Polk Miller entertained large audiences 20, 21. The Cantata (local) on 23 was even a better attraction pecuniarly than the orchestra.—ITEM: All the real estate property belonging to the firm of Hartman and Markward, proprietors and managers of the Magnolia Opera House, will be sold at partition sale in October, in order to close up the estate of W. H. Hartman, deceased.

SEDALIA.—REGARTY'S OPERA HOUSE (P. Halloran, manager): Fane-Farrell co. Aug. 20-25; good business, considering the weather. Vassie Farrell, a Moberly girl, made her first appearance here since she adopted the stage as a profession, and received a royal reception at hands of press and public. She was well supported by Walter Fane and a very good co. Mahara's Minstrels 27; good business and co.

CARROLLTON.—WILCOXSON OPERA HOUSE (H. H. and H. J. Wilcoxson, managers): Chase-Lister co. Aug. 20-25, presenting The Black Flag, Young Mrs. Winthrop, East Lynne, Mystic Mountain, Monte Cristo, and The Smugglers; fair business and co. The Hottest Coon in Dixie 30.

LOUISIANA.—PARKS' OPERA HOUSE (E. A. Parks, manager): The Hottest Coon in Dixie Aug. 27; fair business; good performance.

MONTANA.

BUTTE.—GRAND OPERA HOUSE (G. O. McFarlan, manager): Boston Lyric Opera co. to large business Aug. 19-25, and will present Said Pasha 26 as Mathews and Bulger have canceled 26, 27. Beach and Bowers' Minstrels 2-4. A Texas Steer 7-9. A Hindoo Hoodoo 10-12. King of the Opium Ring 13-15. A Black Sheep 16-18.—SUTTON'S NEW THEATRE (Dick P. Sutton, manager): Season will open 2 with week of vaudeville.

GREAT FALLS.—GRAND OPERA HOUSE (Park and Frary, managers): Boston Lyric Opera co. Aug. 28, 29. Beach and Bowers' Minstrels 30.

HELENA.—MING'S OPERA HOUSE (E. T. Wilson, manager): Boston Lyric Opera co. Aug. 27. Beach and Bowers' Minstrels 29. A Texas Steer 31.

NEBRASKA.

NEBRASKA CITY.—THE OVERLAND (Charles Payne, manager): Season will open with Black Crook, Jr., Aug. 31. A Hot Old Time 5. A Wise Guy 8. Rusco and Holland's Minstrels 10.

FREMONT.—LOVE'S THEATRE (Para Love, manager): Barlow Brothers' Minstrels 3.—ITEM: manager Love has renovated and refitted the dressing-rooms of the theatre.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, manager): A Spring Chicken Aug. 20; fair house; good performance.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Season will open with A Hole in the Ground Aug. 30, Devil's Auction 31. A Milk White Flag 1.—PARK THEATRE (Crosby A. Court, manager): Bennett and Moulton Comedy co. will open this theatre 3-8 in Darkest Russia, The Pride of Kerry, A Daughter of the South, Shadows of a Great City, The Lost Paradise, Wicked London, A Prisoner of Algiers, and The Wide, Wide World.

KEENE.—CLEMENT OPERA HOUSE (F. M. Clement, manager): Gorton's Minstrels pleased good audience Aug. 27. Edward Harrigan in Old Lavender to large audience 28; performance first class. San Francisco Minstrels to good business 27; specialties good. The Sunshine of Paradise Alley 15. Other People's Money 17.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, manager): Frankie Carpenter closed a week of big business Aug. 25; audiences pleased. A Hole in the Ground 31. Devil's Auction 1. A Bell Boy 6. Other People's Money 8.

NASHUA.—THEATRE (A. H. Davis, manager): Season opened Aug. 20 with Hogan's Alley; performance good. Other People's Money pleased a fair house 29. Devil's Auction 30. Peck's Bad Boy 1.

LACONIA.—MOULTON OPERA HOUSE (J. M. Cottrell, manager): Bennett-Moulton co. Aug. 27-1. Other People's Money 4. What Happened to Jones 10. Davy Crockett 27.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, manager): Bennett-Moulton co. 10-15.

NEW JERSEY.

PATERSON.—COLUMBIA THEATRE (Ben Leavitt, manager): Lizzie Evans in A Romance of Coon Hollow Aug. 27-29; good houses; co. capable. George W. Monroe in Mrs. B. O'Shaughnessy (Wash Lady) 30-1 pleased fair audiences. An American Gentleman 3-5. Cupid Outwits Adam 6-8.—OPERA HOUSE (John J. Geetchins, manager): Faust 27-29; fair business; good co. A Forbern Hope 30-1 pleased fair sized audiences. Waite's Comedy co. 3-8.

ORANGE.—MUSIC HALL (Charles E. Dodd, manager): Waite's Comedy co. Aug. 27-1; good business; excellent performances.—COLUMBUS THEATRE (John T. Platt, manager): The Span of Life 6.—ITEM: Wagenhals and Kemper are busy at their headquarters here preparing for the season. Scenery for their various attractions is in readiness. Rehearsals will begin 3.

HOBOKEN.—LYRIC THEATRE (H. P. Soulier, manager): Benedict's Quo Vadis Aug. 27-29; large and satisfied audiences; E. Gallagher, Charles Sutton, J. S. Macy, Laura Stone, and Margaret Hatch were excellent. Fabio Romani 30-1 was well received, and opened to a large audience. A Rabbit's Foot 3-5. Davy Crockett 6-8.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): King Rastus Aug. 31; fair business; good performance. Quo Vadis 25; good house; performance good. The Bowery After Dark 25; poor attraction. 'Way Down East to S. R. O. 27; excellent attraction. Morrison's Faust 30. The Span of Life 5. A Rabbit's Foot 6. Next Door 12.

TRENTON.—TAYLOR OPERA HOUSE (A. H. Simonds, manager): A Brass Monkey Aug. 28; good performance and business. Kellar 4. A Rabbit's Foot 7. The Span of Life 8. Next Door 13. Royal Lilliputians 15. King Dramatic co. 17-22.

BOONTON.—HARRIS MUSEUM (Harris Brothers, managers): 'Way Down East Aug. 28; large audience; performance excellent. America's Star Alliance 3. The Irish Pawnbrokers 4. The Red Cat 8.

DOVER.—BAKER OPERA HOUSE (William H. Baker, manager): Season opened Aug. 29 with Flanigan's 400 to good house. Fabio Romani 25. The Man-o'-War's Man 1. The Red Cat 10.

NEW YORK.

TROY.—GRISWOLD O

Heart 15. The Prisoner of Zenda 18. A Brass Monkey 19.

SHENANDOAH.—VAN CURLER OPERA HOUSE (Charles F. Benedict, manager): The Snow and Heron Stock co. opened a four nights' engagement to a large house Aug. 21. The co. is a competent one, and presented We Uns of Tennessee in a creditable manner. Besides the opening bill their repertoire consists of Quo Vadis, Sapho, For Love of a Woman, and The Red, White and Blue. The Royal Box 31. Tennessee's Pardner 1. At the White Horse Tavern 8. Way Down East 8.—ITEM: James W. Nelverton, treasurer of the Schenectady Lodge of Elks, has returned from a delightful trip through the lakes.

SARATOGA.—STONE OPERA HOUSE (J. P. C. Clark, manager): Kennedy Stock co. in Twixt Love and Duty, Rip Van Winkle, The Midnight Express, East Lynne, Ten Nights in a Bar Room, Beyond Pardon, Sin and Shadows, and The Bad Boy had good business and pleased Aug. 20-25. The Spooners opened for a week 27, pleasing a packed house. Aubrey Stock co. 3-8.—ITEM: The theatre formerly known as the Lajon has been renovated from top to bottom, new furniture added, and is practically a new house. It will be known hereafter as the Lyceum, and will be under the management of Alf G. Herrington, opening 6.

ROCHESTER.—LYCEUM THEATRE (A. E. Wolf, manager): Large and well pleased audiences greeted Primrose and Dockstader's Minstrels Aug. 27, 28. The entertainment was first class in every particular. A Runaway Girl 3-5. Very Little Faust 6-8.—EMPIRE THEATRE (H. C. Jacobs, lessee; Fred Strauss, resident manager): Hogan's Alley attracted good houses 27-1. The Dempsey Sisters were very clever. Cosmopolitan vaudeville 3-8.—BAKER THEATRE (Shubert Brothers, lessees; J. J. Shubert, resident manager): Because She Loved Him So 3-5. Across the Pacific 6-8.

GLENS FALLS.—EMPIRE THEATRE (J. A. Holden, manager): My Friend from India Aug. 28; good business; satisfactory performance. Tennessee's Pardner 31. A Hot Old Time 3.—OPERA HOUSE (F. E. Proyn, manager): The Alma Chester co. that rehearsed here will open the season 3-8, presenting Hoodman Blind, The Diamond Breaker, The O'Marilys of Ballreeny, Beacon Lights, The Lady of Lyons, A Celestial Maiden, and Little Lord Fauntleroy.—ITEM: Manager Proyn has made many improvements in his theatre.

UTICA.—MAJESTIC THEATRE (Sam S. Shubert, lessee; Warren E. Day, resident manager): Among the attractions booked for the new house are Gran Opera co., Sol Smith Russell, Ben Hur, William Gillette, James K. Hackett, Richard Mansfield, Henry Miller, E. H. Sothern, James O'Neil, James A. Herne, Robert B. Mantell, the Rays, Louis Mann and Clara Lipman, Rogers Brothers, Wand and Wokes, Andrew Mack, Jeff De Angelis, Alice Neilson, Frank Daniels, and Francis Wilson.—ITEMS: The Elks' field day, held 28, was a big success, the lodge realizing a substantial sum.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): Wilbur Opera co. closed the last week of their engagement Aug. 25 to cool houses. Bennett and Moulton co. opened 27 with Duckest Russia to S. R. O.; audience pleased. The Captain's Mate 28. Wicked London 29. My Friend from India (return) 4. A Brass Monkey 8. Alma Chester co. 10-15. Way Down East 18.—BROADWAY THEATRE (George L. Curtiss, manager): Dark.

SCHENECTADY.—SHATTUCK OPERA HOUSE (G. W. Herbert, manager): Season opened Aug. 23 with A Day and a Night, presented by a competent co., that opened its season here; large and satisfied audience. Kennedy Players opened for a week 27, presenting Sin and Its Shadow to S. R. O., followed by Twixt Love and Duty 27. The co., headed by Nellie and John J. Kennedy, is excellent. A Ragtime Reception 3. Old Si Stebbins 5. Side-Tracked 7.

PHILMONT.—COLLINGWOOD OPERA HOUSE (E. E. Sweet, manager): Corse Payton's Stock co. closed their engagement with satisfactory presentations of Young Mrs. Winthrop, Taken from Life, A Noble Woman, A Desperate Game, On the Rappahannock, Her Lord and Master. Opening of regular season with Way Down East 3. Ed Fuller's Minstrels 4. A Forlorn Hope 6. A Bunch of Keys 12. Le Voyage en Suisse 13. What Happened to Jones 14. Miss Hobbs 15.

SARATOGA.—WHITING OPERA HOUSE (M. Reis, lessee; J. L. Kerr, manager): Richard Golden 3-4. Belle Archer in Jess of the Bar Z 7, 8.—BASTABLE THEATRE (S. S. Shubert, manager): The Evil Eye Aug. 30-1. Across the Pacific 3-5. Because She Loved Him So 6-8.—VALLEY THEATRE (C. W. Daniels, manager): The Valley Opera co. closed a most successful season 27-1 with H. M. S. Pinafore to large and well pleased house.

ELMIRA.—LYCEUM THEATRE (M. Reis, manager). At Piney Ridge Aug. 27 pleased a fair house. The Christian 30. A Runaway Girl 1.—ITEMS: E. L. Johnson has retired from the management of the Globe Theatre, and the lease of the house has been assumed by the N. Y., N. J. and Pa. Amusement Co., which has changed the name to the Tivoli Theatre. Eugene Bryant will be resident manager.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager): Bennett and Moulton co. closed a successful week Aug. 25. Side Tracked 28 pleased a fair audience. My Friend from India 31. A Hot Old Time 4. Way Down East 7.—ITEMS: The interior of the Kasson now presents a very bright and cozy appearance.

OSWEGO.—NEW THEATRE (W. F. Lloyd, manager): Side Tracked Aug. 24, fair performance; fair house. The Aubrey Stock co., who have been rehearsing here, opened for a week to capacity of house with The Land of the Living 27. The co. made a most favorable impression. Regular season will open 5, with Tennessee's Pardner. Kennedy Players 10-15.

OLEAN.—NELSON'S OPERA HOUSE (R. C. Lawrence, manager): Rose Melville in Sis Hopkins Aug. 25; fair houses; excellent attraction. My Friend from India 12. The Three Musketeers 15.—ITEM: Edmond Mulkay, formerly of this city, has signed with Eugene Blair.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): A large audience witnessed the presentation in this city of The Christian Aug. 27. The Glory Quayle of Julia Stuart, and John Storm of Lionel Adams, made excellent impressions. Way Down East 5.

ALBANY.—HARMANUS BLEECKER HALL (H. R. Jacobs, manager): Season opened Aug. 23 with The Queen of Chinatown; big business. The Bowery After Dark 27-29; houses large. Across the Pacific 30-1.—EMPIRE THEATRE will open under the new management 10 with Way Down East. John Ellsworth, chairman): The American Girl 3. My Friend from India 6.

GLENS FALLS.—OPERA HOUSE (Charles S. Hubbard, manager): Season will open 5 with Very Little Faust.

OXFORD.—CITIZENS' OPERA HOUSE (Harry Tew, manager): A Romance of Santa Barbara Aug. 29 pleased a fair audience. Howe's Moving Pictures 7.

PENN YAN.—ACADEMY OF MUSIC (George Pruttie, manager): Belle Archer 5.

WATERLO.—OPERA HOUSE (J. K. Murdock, manager): Old Si Stebbins 1.

CORNING.—NEW OPERA HOUSE (E. C. Game, manager): The Royal Box Aug. 30. Hearts of Oak 1.

ALBION.—GRAND OPERA HOUSE (Hinckley and Vary, managers): Dark.

NORTH CAROLINA.

GOLDSBORO.—MESSENGER OPERA HOUSE (E. C. Rivers, manager): Season opened Aug. 25 with Leon Herrmann; light business; satisfactory performance.—ITEM: During the Summer the Opera House has been entirely renovated, redecorated and new scenery, new carpets, also new dressing-rooms have been added. The outlook for the coming season is unusually bright.

RALEIGH.—GRAND OPERA HOUSE (J. D. Flemmer, manager): Lehr and Williams' Comedy co. opened for two weeks Aug. 29 to fair house; audience pleased. Bills: The Wild Cat 29, The Corner Grocery 29, Ready the Mail Girl 30, Trixs, or Beyond the Rockies 24, Married Men 25, Pug 27, Mixed Pickles 28, The Wild Rose 29, M. C. Fields Minstrels 7.

WILMINGTON.—OPERA HOUSE (S. A. Schloss, manager): Leon Herrmann opened the local season Aug. 24. Owing to heat there was only a fair though pleased house.

DURHAM.—OPERA HOUSE (Mallory and Hackney, managers): Leon Herrmann Aug. 23; good house; performance satisfactory.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): A Texas Steer Aug. 31. McEwen, hypnotist, 6. King of the Opium Ring 7. A Black Sheep 11. The Wise Guy 13. Regular season will open 20, with the Royal Marine Band.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, manager): A Texas Steer Aug. 29. King of the Opium Ring 5. A Hindoo Hoodoo 7. McEwen 10-12. A Wise Guy 13.

JAMESTOWN.—OPERA HOUSE (H. P. Small, manager): Dark.

CRYSTON.—OPERA HOUSE (W. W. Robertson, manager): Dark.

WAHPETON.—OPERA HOUSE (R. W. Beatty, manager): Season will open 4 with A Hindoo Hoodoo.

OHIO.

TOLEDO.—BURT'S THEATRE (Frank Burt, manager): In The Convict's Daughter George Samuels has a good melodrama and a co. of people who can act; Nellie Florede, Frank Russell, and Mary Horne were above the average; the engagement was for Aug. 27-29; business light. The Holden Comedy co. in The Denver Express and Nobody's Claim opened for a week to good house 26; the co. is well known here, having presented the same plays successfully last season.
C. M. EDSON.

DAYTON.—PARK THEATRE (Harry E. Feicht, manager): This popular playhouse proves a magnet as potent as ever. Even the excessive heat of the past week has had no effect on its attendance. Rusco and Holland's Minstrels pleased crowded houses Aug. 27-29. Over the Sea opened 27-29 to immense business; it divides the week with The Heart of Chicago.—ITEMS: The lobby of the Park Theatre has been beautified to an elaborate degree.
J. W. WEIDNER.

URBANA.—MARKET SQUARE THEATRE (Frank McAlarus, manager): The Egyptian 5. A Guilty Mother 8.—ITEMS: The funeral of little Louise Bolteau, daughter of Mr. and Mrs. George Bolteau, and grand daughter of J. N. Bentfrow, who died here Aug. 23 of typhoid fever, took place 25. The remains were buried here temporarily. So many floral tributes have seldom been seen here.—Dr. P. R. Bennett, Jr., proprietor of Bennett's Opera House, has returned from Paris.
W. H. McGOWN.

LIMA.—FAUROT OPERA HOUSE (H. C. Hyde, manager): Tommy Shearer co. presented The Heart of the Rockies, A Romance of Kentucky, The Girl from Porto Rico, A Power of Attorney, and Mother and Son Aug. 20-25 to fair business. A Trip to Tramptown 29. At Piney Ridge 31. West's Minstrels 1. A Guilty Mother 6. Royal Marine Band 8.—ITEM: Walter S. Baldwin stopped over in the city 28, while en route from Montreal to Cincinnati. This is Mr. Baldwin's old home, and he was greeted by many friends. Walter S. Baldwin, Jr., accompanies him.

SPRINGFIELD.—GRAND OPERA HOUSE (E. E. Foltz, manager): Vogel and Deming's Minstrels Aug. 28 pleased a large audience; good specialties by Tommy Hayes, Le Barre, Cameron and Le Barre, Arthur Deming, and Joe and Ernest Van; Earl Taylor, vocalist, and Edgar Parsons, eccentric dancer, of this city, received hearty encores. The Three Musketeers 1. The Egyptian of Pompeii 3. The Star Boarder 7. McCarthy's Mishaps 8.—BLACK'S OPERA HOUSE (Charles P. Brunner, manager): A Trip to Tramptown 27; poor performance; fair house. The Heart of Chicago 3.

PIQUA.—MIDWAY PARK THEATRE (C. C. Sank, manager): J. W. Carner Stock co. presented Rip Van Winkle Aug. 22-25. Mr. Carner was frequently applauded by packed houses. Retribution 27, 28, drew well and pleased. My Uncle from New York 29, 30. Knobs o' Tennessee 31, 1.—OPERA HOUSE (C. C. Sank, manager): J. W. Bentfrow's The Three Musketeers did not appear 27, owing to the death of Mr. Bentfrow's niece and the serious illness of his wife. The Game Keeper 6 will open the house.—ITEM: The Dixie Quartette has joined the Carner Stock co.

ZANESVILLE.—OPERA HOUSE (W. D. Schultz, manager): Vogel and Deming's Minstrels opened the local season Aug. 29; business large; audience pleased. A Stranger in New York 31. The Three Musketeers 4. The Cherry Pickers 8. Who Is Who 12. A Child of Fortune 14. Way Down East 15. A Trip to Chinatown 19. The Minister Extraordinary 21. A Poor Relation 30.

PORTSMOUTH.—ANDES OPERA HOUSE (H. C. Campbell, manager): Season will open Aug. 29 with Uncle Josh Spruceby. Martin's U. T. C. 5. The Convict's Daughter 10.—ITEM: The Opera House has been thoroughly cleaned and overhauled during the Summer. The outlook is good for the coming season. All factories are working full time.

WARREN.—GRAND OPERA HOUSE (Charles E. Perry, manager): A Day and a Night Aug. 25 pleased fair audience. Vogel and Deming's Minstrels 27; good house. A Trip to Tramptown 28; fair house; pleased. At Piney Ridge 30. The Christian 1. Uncle Josh Spruceby 4. The Egyptian of Pompeii 6. Royal Marine Band of Italy 8.

BOSTON.—MASONIC OPERA HOUSE (B. F. Ellsberry, manager): Oliver Scott's Minstrels will open the local season 8. Manhattan Opera co. 20-22.—ITEM: The theatre has been thoroughly overhauled. The stage has been enlarged and new seenery added.

MARIETTA.—AUDITORIUM (M. G. Seipel, manager): A Midnight Bell Aug. 23; good audience and attraction. Vogel and Deming's Minstrels 3. Stetson's U. T. C. 8. Sapho 11. Who Is Who 18.—G. M. Lachs, manager): A Stranger in New York 30. The Man from Mexico 31.

CLEVE.—OPERA HOUSE (H. A. Dekeman, manager): Gus Cohan co. Aug. 27-29 in A Jolly Good Fellow and The Wrong Trip; fair business; co. fair. Tommy Shearer co. 10-15 (fair week).—ITEM: Arthur Stanley and Chester Bishop have joined the Gus Cohan co.

SOUTH AMES.—AUDITORIUM (Brotherton and Faulkner, managers): Sis Hopkins Aug. 27; large and pleased audience. Primrose and Dockstader's Minstrels 30. A Trip to Tramptown 31.—SMITH'S OPERA HOUSE (James L. Smith, manager): Uncle Josh Spruceby 1. Hogan's Alley 4.

NEWARK.—AUDITORIUM (J. E. Roschraugh, manager): Howard Dorset co. closed a successful week's business Aug. 25; The Two Orphans, Fogg's Ferry, The Circus Girl, and old Glory were given. Rusco and Holland's Minstrels 27 drew a large house; fair entertainment. Tim Murphy 30.

LORAIN.—WAGNER OPERA HOUSE (Charles Krause, manager): Gus Cohan co. in A Jolly Good Fellow Aug. 24 and The Wrong Trip 24, 25; good business and performances. Uncle Josh Spruceby 31. Humphrey's Imperial Stock co. 3-8.

ITHACA.—MARVIN OPERA HOUSE (W. C. Marvin, manager): The Convict's Daughter Aug. 22; good house and performance. A Midnight Bell pleased a large audience 25. Uncle Josh Spruceby 28. A Trip to China 29, 1.

AKRON.—GRAND OPERA HOUSE (Henry Penfield, manager): Season opened with Hi Henry's Minstrels Aug. 27, pleasing a packed house. A Midnight Bell 28. The Three Musketeers 30.

COLLEGE CORNER.—MASONIC OPERA HOUSE (J. S. Bonner, manager): A Trip to Tramptown Aug. 24; fair performance; mediocre. The Three Musketeers 25.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): Season opened Aug. 27 to large business with The Last Days of Pompeii by Himmelein's Ideals. The Christian 31.

CHILLICOTHE.—GRAND OPERA HOUSE (W. H. Cutter, manager): A Trip to Tramptown Aug. 25; performance fair; attendance good. Al. W. Martin's U. T. C. 1. Uncle Josh Spruceby 12.

MARYSVILLE.—CITY OPERA HOUSE (Anderson and Lovell, managers): Al. W. Martin's U. T. C. Aug. 27; fair house; performance good. The Belle of Manila 30.

GALION.—CITY OPERA HOUSE (S. E. Elliot, manager): Angel and Deming's Minstrels Aug. 27, opened their season here to a large and appreciative audience.

KENT.—OPERA HOUSE (Green and Johnson, managers): Season opened Aug. 25 with Scott's Minstrels; excellent performance; large audience. Regular season will open 12 with A Rag Time Reception.

NEW CONCORD.—CITY OPERA HOUSE (W. D. Swan, manager): Season opened Aug. 29 with Nashville Students; full house; pleased audience. Frank S. Davidson 6-8.

MASSILLON.—NEW ARMORY (W. P. Lapp, manager): Rusco and Holland's Minstrels 4. A Trip to Tramptown 7. The Minister Extraordinary 10. The Bowery After Dark 24. A Poor Relation 28.

AKRON.—GRAND OPERA HOUSE (C. K. Almaugh, manager): Will open 6 with Al. G. Field's Minstrels.—ITEM: Extensive repairs have been made in the Grand.

MT. VERNON.—WOODWARD THEATRE (Forbing and Torrey, managers): Robert Downing 13. The Minister Extraordinary 17.

LISBON.—SMILEY OPERA HOUSE (L. H. Miller, manager): Scott's Minstrels Aug. 17; good house, performance good.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, manager): Season will open with Who Is Who 8. A Rag Time Reception 17.

PORTSMOUTH.—GRAND OPERA HOUSE (W. H. Sutter, manager): A Trip to Tramptown Aug. 23; good business.

TROY.—OPERA HOUSE (Barnett Brothers, managers): The Three Musketeers Aug. 24; performance strels Aug. 30. The Star Boarder 5.

ST. MARYS.—GRAND OPERA HOUSE (H. G. McLain, manager): Hi Henry's Minstrels to large house 27.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (K. Hammond, manager): Vogel and Deming's Minstrels Aug. 30. The Star Boarder 5.

CALEDONIA.—OPERA HOUSE (L. H. Barry, manager): Lester Young Comedy co. will open the local season 10.

STEUBENVILLE.—OLYMPIA (F. J. Watson, manager): Season opened Aug. 29 with A Star Boarder; big house.

BARNESVILLE.—MOORE'S OPERA HOUSE (Eli Moore, manager): Dark.

NAPOLEON.—OPERA HOUSE (J. M. Rieger, manager): Harry Shannon co. 3-8.

FREMONT.—OPERA HOUSE (Heim and Haynes, managers): Hogan's Alley 6.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (O. V. Nix, manager): Curtis Comedy co. in Northern Lights Aug. 29. After the War 31, Olga 22, Strolling Players 23, and The Green Eyed Monster 24; good business; pleasing performances.

EL RENO.—OPERA HOUSE (J. H. Warren, manager): Season will open with Hoyt's Comedy co. Aug. 27 for week.

ENID.—OPERA HOUSE (R. A. Wahl, manager): Dark.

PENNSYLVANIA.

HARRISBURG.—KAIER'S GRAND OPERA HOUSE (J. J. Quirk, manager): This theatre has been completely renovated during the Summer and many improvements have been made, chief among which are a large scenery room, additional dressing-rooms and a new carpet. Season will open 6 with Secret Service.—HERSKEE'S OPERA HOUSE (Nathan Appell, manager; F. H. Carpenter, resident manager): Gus Sun's Minstrels opened the house 15 to moderate business; fair performance. Hope Booth in A Wife in Pawn drew a poor house 24 and did not please. The Man o' War's Man 25. Sam T. Jack's co. 30. Lost in Egypt 31. U. T. C. 1.—ITEM: The Hersker opera House is under new management and a great many improvements have been made. An orchestra, the first the house has ever had, has been installed and is a feature. A new and more convenient box-office has also been built in the lobby.—Professor Walton, of St. Nicholas, has gone to New York, where he will join another hypnotist and tour. Harry Knoblock has been placed in charge of the box-office at the Hersker.—Manager Quirk is looking up his theatrical interests in New York. The Empire Dramatic co., of this city, has reorganized and will soon go on the road.—The attempts at vaudeville at High Point Park this season were an utter failure.—Harry Traneger has resigned as treasurer of the Abie Opera House, Easton.
E. W. SHERTZMYER.

HARRISBURG.—GRAND OPERA HOUSE (W. A. Appell, manager): The Flints, hypnotists, drew good houses Aug. 29-25. The Evil Eye pleased a good sized audience 28. Mayme Mayo and Gus Bruno were especially effective. Eugenie Blair in A Lady of Quality 29; a house rich in quality but tenuous in quantity witnessed a fine production by a strong co.—ITEM: The perennial report of the building of a new opera house has been revived, this time with a wealth of particularization absent from previous rumors viz., to cost $200,000; to be located on Market Street, between Second and Third Streets, South Side; to have stores in front and a large hall for entrance purposes, and an architect at work on plans.

WILKES-BARRE.—THE NESBITT (M. H. Burgunder, manager): Regular season opened Aug. 28 with Daniel Sully in The Parish Priest to the full capacity of the house. The author, a resident of this city, was called on for an address, to which he responded in humorous manner. Secret Service 4. Frank Daniels 7.—GRAND OPERA HOUSE (M. H. Burgunder, manager): The Maiel Paige co., which had been rehearsing in this city for the past three weeks, opened their regular season 26 and continued during the week to good business, producing The Captain's Mate, The Strand of Cuba, The Country Girl, The Pearl of Savoy, and Lights and Shadows. King Dramatic co. opened 27 for a week to large business, producing The Power of the Press, Faust, A Dark Secret, Quo Vadis, Dr. Jekyll and Mr. Hyde, and The Cherry Pickers. Katherine Robey co. 3-8.

POTTSVILLE.—ACADEMY OF MUSIC (Nathan Appell, manager; John Whiteley, resident manager): Hope Booth in A Wife in Pawn Aug. 27; fair house; returned splendid performance. Hope Booth, Willard Bowman, H. F. Owens, Frank Nelson, and George L. Martin deserve mention. The Man o' War's Man 27; fair business; rain weather; pleasing performance. W. A. Whitecar, Maurice G. Costello, Cora E. Meehan, and Gertrude Millington deserve notice. The Flints to good audiences 27-1; laughable performances. Stetson's U. T. C. 4. Secret Service 5. A Trip to Chinatown 6.—ITEMS: The Tumbling Run Summer Theatre closed Aug. 25. A show at the Academy and two under tents in one day 28 broke the record here. All played to good business. Sam Shelly has been appointed assistant ticket seller at the Academy.

LANCASTER.—FULTON OPERA HOUSE (Yocker and Gleim, managers): Hello, Bill gave satisfaction to a fair sized audience Aug. 28. The Bowery After Dark 31. The Tide of Life 4. Robert B. Mantell 5. Keller 6. Ben Tan Stock co. 10-15.—CONESTOGA PARK THEATRE (A. E. Reist, manager): The John E. Young Opera co. closed very large houses in The Mascot 27-1. The characters were well taken by Minnie Jerdean, Lulu Cosgrove, Ethel Vincent, Walter Thompson, James A. Donnelly, Dave Gundaker, Charles Stout, and John E. Young. Olivette 3-8.—ITEMS: The engagement of the Young Opera co. has been extended another week. John Wise and William Pleul, of this city, have joined Thomas E. Shea.

HAZLETON.—GRAND OPERA HOUSE (Henry Weiser, manager; W. A. Whitecar and a fair co. in The Man o' War's Man Aug. 27 won the applause of a typhoony house, notwithstanding a severe storm and counter attractions. Mabel Paige and the Stock co. opened for a week 27-1. The Captain's Mate to fair and pleased audience. The Country Girl 28 and The Clipper 29 also drew well. Flo Irwin 4. A Hot Old Time 5. Secret Service 7. King Dramatic co. 10-15. Next Door 18. At 10 Wilson 20. A Man from the West 21.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Frank Orr, manager): Al. G. Field's Minstrels Aug. 25 pleased a good house. A Tin Soldier gave its initial performance here 30 to S. R. O.; audience pleased. Amy Ames and Gus Hennessy, of the original cast, were in their old time form. Mamie Forbes, Harry Bond, and James F. Lee appeared to be in evidence and made decided individual hits.—ITEMS: William Stuart is home for a few weeks.—Phil F. Ener joined Al. G. Field's Minstrels 25.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Fisk and Becker, managers): King Dramatic co. Aug. 20-25 in The Power of the Press, The Cherry Pickers, Faust, Quo Vadis, A Dark Secret, The Sporting Duchess, and The Cotton King; fair business; good co. Charles H. Boyle in A Star Boarder 27; small but pleased audience. The Evil Eye 29; large and enthusiastic audience. The Spooners 3-8.—VALLAMONT PARK (J. A. Brosius, manager): Vallamont Stock co. 27-1 in Fernecliff and For Honor's Sake; large business, appreciative audiences.

JOHNSTOWN.—CAMBRIA THEATRE (J. C. Mishler, manager): Somers and Rummel Stock co. opened Aug. 27; good house, but drew poorly balance of week. Plays announced: Not Guilty, The Belle of Chinatown, The Deserter, Sapho, and The Oath of Vengeance; poor co. Keystone Dramatic co. 3-5. The Tide of Life 6.—OPERA HOUSE (J. C. Mishler, manager): A Stranger in New York 28; good house. Shore Acres 29. Hello, Bill 1. A Tin Soldier 3. The Bowery After Dark 4.

ERIE.—PARK OPERA HOUSE (M. Reis, manager): West's Minstrels Aug. 28; excellent entertainment; large audience. Himmelein's Imperial Stock co. 27-1 in The Lost Paradise, Northern Lights, In the Heart of the Storm, The Victorian Cross, East Lynne, and Lost in New York; fair attendance. Rose Melville 24 in Sis Hopkins to good business. Little Irene Myers co. 3-8.

CARBONDALE.—GRAND OPERA HOUSE (Dan P. Byrnes, manager): Season will open 3 with South Before the War. The Irish Pawnbrokers 11. The Lilliputians (local) 14, 15. The Spooners 17-22. Next Door 24. A Bell Boy 26. The Prisoner of Zenda 29.—ITEM: The Opera House has had a complete overhauling and looks bright and cheerful. The shops are working full time and the outlook is the best in several years.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): Season opened Aug. 25 with Hope Booth in A Wife in Pawn; attendance slim (weather hot); audience pleased. Brannig Dramatic co. 27-1 in Credit Lorraine, Friends, The Secret Enemy, The Ironmaster, The Chemeneau Case, Under the City Lamps, A Social Highwayman, and Lights and Shadows. Elroy Stock co. 3-8. Keller 10.

SHAMOKIN.—I. O. O. F. THEATRE (C. F. Carlson, manager): During the Summer vacation this theatre has been thoroughly overhauled, remodeled and redecorated, and the seating capacity increased. The stage has been refitted by a practical stage carpenter. W. C. Le Roy, the former manager, has severed all connection with the house, and C. F. Carlson has succeeded him.

BUTLER.—PARK THEATRE (George N. Burchhalter, manager): Season will open 3-8 with the Macauley Patton co.—ITEM: The season at the Park promises to be the best in the history of that house. All factories are working and many new industries have been added during the year. The Butler Railway will complete its system shortly and will add considerably to the patronage at the Park.

SUNBURY.—LYCEUM THEATRE (Burgunder and Reis, lessees; A. J. Duffy, manager): Daniel Sully in The Parish Priest opened Aug. 27; large and pleased audience. Secret Service 3. Frank Daniels 8.—ACADEMY OF MUSIC (Burgunder and Reis, lessees; H. A. Brown, manager): Brannig Dramatic co. 20-25; crowded houses; excellent co.

NEW CASTLE.—OPERA HOUSE (J. F. Genkinger, manager): A Stranger in New York to light business Aug. 27. With the thermometer near the ninety mark, West's Minstrels drew fairly 29; performance excellent, especially the vocal work of Richard J. Jose and John F. Rogers.

WASHINGTON.—LYRIC THEATRE (C. B. Hallam, manager): Season opened Aug. 28 with A Stranger in New York; large audience; pleasing performance. John T. Kearney and Henrietta Lee made decided hits. Vogel and Deming's Minstrels 1. The Three Musketeers 3.

UNIONTOWN.—GRAND OPERA HOUSE (Harry Reesen, manager): A Stranger in New York opened the regular season Aug. 25; large and pleased audience. Shore Acres 31. The Three Musketeers 7. The Bowery After Dark 11. Hello, Bill 13. Vogel and Deming's Minstrels 20. Keller 24.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): McCauley Patton co. Aug. 27-1 in The Minister's Son, Peaceful Valley, A Wasted Life, The Inside Track, Just Before Dawn, and Mr. Burleigh's Adventures; good business, satisfactory performances.

COLUMBIA.—OPERA HOUSE (James A. Crowthers, manager): A Bell Boy Aug. 27; fair business. Hello, Bill co. 29; average house; pleased audience.—ITEM: The season at Chickie's Park Theatre closed 27, with the Boston Stars. The season was a good one.

FRANKLIN.—OPERA HOUSE (M. Reese, lessee; John Mills, manager): Little Irene Myers co. Aug. 27-1 good houses. R. J. Erwood co. 3-8. Nashville Students 10. Side Tracked 12. Morris Stock co. 17-22. Belle Archer 29. Lost in Egypt 27.

CAMBRIDGE SPRINGS.—SAYLES OPERA HOUSE (A. H. Drake, manager): McVicker Theatre co. opened for a week Aug. 27; small house; good performance.—ITEM: Pelham's Tent Theatre co. 27-1 did big business opening night.

GREENSBURG.—LAIRD'S OPERA HOUSE (H. W. Holby, manager): Nashville Students will open the local season 7. A Trip to Tramptown 11, 12. Side Tracked 14.—ITEM: During the Summer months the theatre has been improved in many ways.

WARREN.—OPERA HOUSE (H. F. Carr, manager): Rashant Theatre co. will open the local season 10-12. Round the Clock, that seems to have appeared recently, failed to materialize.

LEBANON.—CYRUS A. ZIEGLER'S ACADEMY OF MUSIC (Markley and Seeley, lessees; Hussmann, manager): The Man o' War's Man Aug. 27 fair house. The Bowery After Dark [illegible] C. 3.

DU BOIS.—[illegible] OPERA HOUSE (A. F. Wyr, manager): [illegible] with open the local season 11. [illegible] 28.

NORTH [illegible]—[illegible]'S OPERA HOUSE [illegible] 4 with Uncle Josh Spruceby 10-15.

ASHLAND.—[illegible] OPERA HOUSE (Frank H. [illegible]): A Child of Fortune [illegible]

MAHANOY CITY.—[illegible]'S HOUSE (Robert Hertzog, manager): Season will open 6 with Stetson's

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Weeks of Oct. 14 and 21 Open. ELMER E. VANCE, Manager.

U. T. C.—ITEM: Frank C. Bangs is the guest of his brother, Major J. W. Bangs.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): The Evil Eye Aug. 27. The Bowery After Dark 29.

RHODE ISLAND.

WOONSOCKET.—OPERA HOUSE (Josh E. Ogden, manager): Hogan's Alley Aug. 23; fair house. Two Little Vagrants 25; good houses. Other People's Money 28; small house; good performance. Blue Jeans 30. Bennett and Moulton co. 3-8.

WESTERLY.—RIVEN'S OPERA HOUSE (C. B. Riven, manager): Joe Flynn in Hogan's Alley Aug. 23 pleased a small house. Lawyer Steel from Bangor 29.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (Charles W. Keogh, manager): Season opened Aug. 23 with Kelly's Kids; good performance. Leon Herrmann 27; weather too warm for indoor amusements. Dorothy Lewis Stock co. 3-22.

FLORENCE.—AUDITORIUM: This new theatre being erected by the city is nearing completion. W. H. Barringer is the lessee and J. M. Caldwell is the manager. The first attraction will be The Man-o'-War's Man 29. Al. G. Field's Minstrels 27.

SOUTH DAKOTA.

SIOUX FALLS.—NEW THEATRE (S. M. Benz, manager): For Her Sake 1.

TEXAS.

HOUSTON.—SWEENEY AND COOMBS OPERA HOUSE (Greenwall Theatrical Circuit Co., lessees; E. Ferguson, manager): The first attraction of the season will be the Klimt-Henrn co. 3-8.

TENNESSEE.

NASHVILLE.—GLENDALE PARK CASINO (T. C. Alley, manager): The Elmore-Granger-Fahey co. in The Buckeye Aug. 20-25 pleased well filled houses. Week 27-1 the co. opened in The Wages of Sin to good business; Jean Elmore, David Halpert, Frank Fahey, and Marion Grey deserve credit for clever work; Helen Mignon, Frank Fahey, and Hiram Hooper in the specialties are pleasing.—THE VENDOME (Staub and Sheetz, managers): Al. G. Field's Minstrels will open this house 27.—GRAND OPERA HOUSE (T. J. Boyle, manager): The Boyle Stock co. will open the season 30, presenting The Prodigal Daughter. J. Gordon Edwards will again be stage director for Mr. Boyle, and other members of the co. are Lisle Leigh, Anna Hollinger, Nancy Rice, Belle Gaffney, Mrs. Alexander, May Stockton, Ruth Cawthorne, Morris McHugh, William G. Beckwith, William Stuart, James K. Applebee, T. G. Sterrett, F. D. Mobelle, and J. E. Williams.—ITEMS: Allen Fox, for several years past treasurer of the Vendome Theatre, Nashville, will manage the Elmore-Granger-Fahey co. this season.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, manager): Mathews and Bulger Aug. 20, 21, to good houses; the skit called The Night of the Fourth served to introduce some funny doings and some delightful singing; the co. is first-class, and the individual hits were many; Maude Courtney, Mary Marble, Adlyn Estee, and Norma Whalley each received much attention; Mathews and Bulger have many friends here, and are always assured of a good reception. A Rag Baby was revived after a long sleep, but did not give as good an opportunity to the co. as the other farce.—ITEM: Pain's fireworks display 20-25 drew immense attendance.

VERMONT.

ST. JOHNSBURY.—HOWE OPERA HOUSE (F. M. Black, manager): Season opened with Gorton's Minstrels Aug. 27; good business. The American Girl 31, 32. Other People's Money 28. A Milk White Flag 30.—STANLEY OPERA HOUSE (C. A. Stanley, manager): Anderson Theatre co. 17-22. Pat Mahoney's Irish Visitors 27.—MUSIC HALL: Dark.

BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. K. Walker, manager): Gorton's Minstrels Aug. 30 pleased large business. Rice and Barton's Gaiety co. 1. Daniel R. Ryan co. 3-8. A Hole in the Ground 11. The American Girl 19. A Lion's Heart 22. The Sunshine of Paradise Alley 28. A Milk White Flag 29.

BARRE.—OPERA HOUSE (W. W. Lapoint, manager): My Friend from India Aug. 24; good business; capable co. Gorton's Minstrels, better than ever, 28; large house.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. R. Waugh, manager): Gorton's Minstrels 3. A Hole in the Ground 12.

BOMOSEEN.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Gorton's Minstrels to good audience Aug. 29. A Hole in the Ground 10.

BENNINGTON.—OPERA HOUSE (Goldsmith and Wood, managers): When Knights Were Bold 5.

FAIR HAVEN.—POWELL OPERA HOUSE (John Powell, manager): Dark.

VIRGINIA.

NORFOLK.—ACADEMY OF MUSIC (Thomas G. Leath, manager): After a thorough renovation this theatre will open with Al. G. Field's Minstrels Aug. 31. McFadden's Row of Flats 3.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, manager): Al. G. Field's Minstrels Aug. 30; S. R. O.; performance good.

DANVILLE.—ACADEMY OF MUSIC (Neal and Hoyt, managers): Season will open 4 with Al. G. Field's Minstrels.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Regular season will open 3 with Al. G. Field's Minstrels. McFadden's Row of Flats 5.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, manager): The Man-o'-War's Man 12.

WASHINGTON.

WALLA WALLA.—THEATRE (Charles F. Van De Water, manager): Season will open with the Crawford Stock co. 3-8. A Hindoo Hoodoo 19. For Her Sake 29. Over the Fence 6.

SEATTLE.—THEATRE (J. P. Howe, manager): The Dailey co. in The New South and The Runaway Wife Aug. 19-25; good business.

TACOMA.—THEATRE (L. A. Wing, resident manager): Dark.—LYCEUM (G. Harry Graham, manager): Dark.

WEST VIRGINIA.

PARKERSBURG.—AUDITORIUM (W. E. Kemery, manager): Will open with A Stranger in New York Aug. 29. Scott's Minstrels 1. Rentfrow's Comedians 3-8. The Man from Mexico 12. Uncle Josh Spruceby 15. A Trip to Chinatown 18.—TERRAPIN PARK CASINO (J. F. Arnold, manager): Arnold Stock co. closed 25 after a successful season of ten weeks to packed houses.—ITEM: A banquet was given to the members of the Arnold Stock co. by their friends before their departure for Bristol, Tenn., where they open their Winter season.

SISTERSVILLE.—NEW AUDITORIUM: Season will open Aug. 31 with Vogel and Deming's Minstrels.

WISCONSIN.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Whitney and Knowles' Quo Vadis Aug. 27 drew an immense audience that gave an ovation to a well selected co., including Madison's favorite, Marcus Ford, who made his initial appearance [illegible] professional playing Vinicius with Ford has a fine voice, good [illegible] ability. Mason Mitchell as Petronius made a most favorable impression, and Winnifred Bonnewitz as the Empress and Richard Thornton as Caius Hasta deserve special mention. Where is Cobb 31. Go-Won-Go Mohawk 3.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Felker, manager): The formal opening of the season took place Aug. 23 with Whitney and Knowles' Quo Vadis to S. R. O.; co. strong; scenery and costuming fine; Mason Mitchell, Marcus Ford, Willard Newell, Winnifred Bonnewitz, Elsie Esmond, Theodore F. Perry, and Mary Emerson, in the leading characters, won liberal applause. Hans Hanson drew fair business 28 and pleased. A Black Sheep 30.

JANESVILLE.—MYERS' GRAND OPERA HOUSE (Peter L. Myers, manager): Regular season opened Aug. 25 with Whitney and Knowles' Quo Vadis to good audience; the play was splendidly staged and presented by a strong co; Mason Mitchell, Marcus Ford, Joseph Callahan, and Fredly Mansfield were especially good.

GREEN BAY.—THEATRE (J. B. Arthurs, manager): Season opened Aug. 22 with Benedict's Quo Vadis; large and disappointed audience. A Wise Woman 25. Where Is Cobb 27, and Hans Hanson 28; all to light business. A Black Sheep 1. A Merry Chase 3.

WAUSAU.—GRAND (C. S. Cone, manager): Richards and Pringle's Minstrels to good business Aug. 24. A Wise Woman 28.—ALEXANDER THEATRE (Max Karger, manager): Svengali 9-15. J. K. Mackie 16.—ITEM: Max Karger has secured the Alexander for this season.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Season opened with Whitney and Knowles' Quo Vadis Aug. 24; S. R. O.; performance fine. Sporting Life 3. The Night Before Christmas 9. A Young Wife 11. In Old Kentucky 16. West's Minstrels 18.

RHINELANDER.—GRAND OPERA HOUSE (E. E. Stoltzman, manager): Georgia Minstrels Aug. 23; packed house. A Witch of the Woods (local) 24, 25; entertainment pleasing and pecuniarily a success. A Wise Woman 29. Hans Hanson 3. Quo Vadis 5. A Merry Chase 7.

SHEBOYGAN.—LAKE VIEW BEACH THEATRE (Lew Sikers, manager): The Summer Stock co. in Kathleen Mavourneen Aug. 25 to large audience. Vaudeville 27-1.—OPERA HOUSE (W. H. Stoddard, manager): Merle Lamour in A Wise Woman 29; good house. Countown 400 to fair audience 28.

WORCESTER.—SCOTT OPERA HOUSE (Charles T. Green, manager): Benedict's Quo Vadis Aug. 27; good house; co. fair. Whose Baby Are You 30. Two Merry Tramps 31. A Black Sheep 3. The Night Before Christmas 6.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, manager): Season opened Aug. 20 with Richards and Pringle's Minstrels to S. R. O.; good performance. A Texas Steer pleased a full house 23. A Wise Woman 31. Benedict's Quo Vadis 1.

NEW LONDON.—GRAND OPERA HOUSE (G. E. Lutsey, manager): Quo Vadis Aug. 21; large house; performance good. Where is Cobb 23; fair performance; fair house. Hans Hanson 29. Too Rich to Marry changed from 8 to 6. Down Mobile 15.

WEST SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, manager): Season opened Aug. 24 with In Old Kentucky to S. R. O. A Texas Steer 25; good business. A Hindoo Hoodoo 31. Quo Vadis 1.

FOND DU LAC.—NEW CRESCENT OPERA HOUSE (P. B. Huber and H. R. Potter, managers): Whose Baby Are You Aug. 28 amused a fair house. A Black Sheep 31. Grace Haywood co. 3-8.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Where is Cobb Aug. 30. Too Rich to Marry 7. Remember the Maine 12. Under the Dome 18, 19. Down Mobile 20.

BARABOO.—THE GRANDE (F. E. Shults, manager): May Smith Robbins in Little Trixie Aug. 28; fair audience.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): Flanigan's 400 Aug. 26; full house; audience pleased. Haverly's Minstrels 2.

CANADA.

ST. THOMAS.—NEW GRAND OPERA HOUSE (Spencer and Stacey, managers): Under the new management the house has been completely remodeled, and everything pertaining to the comfort of the patrons and the profession has been done. Season opened Aug. 27 with Who is Who. Owing to the warm weather the house was not a very large one. The play has been presented in this city several times, and this last production did not come up to previous ones. John McMahon and Charles A. Loder were in the cast. The latter kept the audience amused. Maurice Coste, of Who is Who, is an Amherstburg boy, who has recently gone on the stage. Uncle Josh Spruceby 13. A Breezy Time 19. The Royal Box 24. A Trip to Countown 28. The Prisoner of Zenda 29.—NEW DUNCOMBE OPERA HOUSE (T. H. Duncombe, manager): Will open 31 with Quo Vadis.

WINNIPEG.—THEATRE (C. P. Walker, manager): A Texas Steer Aug. 27, 28. A Hindoo Hoodoo 3, 4. A Wise Guy 12. McEwen 13-15. Quo Vadis 17. Royal Marine Band of Italy 20-22.—GRAND (T. H. Morris, manager): Dark.—ITEM: Manager Walker, of the Winnipeg, will run a preliminary season until 17, when Whitney and Knowles' Quo Vadis will begin the regular season.—Manager W. H. Seach, lessee of the Grand, has left for Ypsilanti, Mich., to manage a theatre. His treasurer, T. H. Morris, succeeds him here.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Morrison Comedy co. in Coon Hollow, Fogg's Ferry, One Night in June, The Girl from Mexico, Ten Nights in a Bar Room, and The Police Inspector Aug. 21-25; business and performances good. Concert (local) 27. Culhane, Chace and Weston's Minstrels 28, 29. Where is Cobb 6-8. Devil's Auction 10-15. Black Patti's Troubadours 17-20. The Christian 28, 29.

HALIFAX.—ACADEMY OF MUSIC (J. D. Medcalfe, manager): Parish (local) Aug. 20-25; excellent business. Where is Cobb 30-1. Culhane, Chace and Weston's Minstrels 3, 4. Black Patti's Troubadours 10-15. Devil's Auction 17-22.—ITEM: The Robinson Opera co. has gone to Sydney, C. B., to play five weeks, under the management of H. B. Clarke and W. S. Harkins.

ST. CATHARINES.—GRAND OPERA HOUSE (Charles H. Wilson, manager): Ward and Vokes in The Floor Walkers opened their season here Aug. 23 to capacity. They gave their usual medley of new jokes and first-class specialties. Who Is Who 24 failed to please a small audience. Uncle Josh Spruceby 7.

OSHAWA.—OPERA HOUSE (John W. Babcock, manager): A Trip to Countown 17. Cowslip Farm 27.—ITEM: John W. Babcock has purchased the Oshawa Opera House. Under his efficient management and with the excellent bookings he has already completed the coming season at that house is full of promise.

VANCOUVER.—OPERA HOUSE (Robert Jamieson, manager): Will open 3-8 with the Dailey co. Boston Lyric Opera co. 17-29.—ROYAL THEATRE (W. H. Lucas, manager): Will open about 1 with the Edith J. Miller Musical Quartette co.—SAVOY THEATRE (C. McNiff, manager): Vaudeville.

OTTAWA.—RUSSELL THEATRE (Dr. W. A. Prowse, manager): Season will open with Very Little Faust 3.—GRAND OPERA HOUSE (Joseph Frank, manager): A Guilty Mother 27-31; excellent performance; big business. Anderson Theatre co. 3-8.

CHATHAM.—GRAND OPERA HOUSE (James F. Cairns, manager): Who Is Who opened the local season Aug. 29; pleasing good business. A Breezy Time 10.

TORONTO.—ROYAL OPERA HOUSE (J. D. Medcalfe, manager): Where is Cobb Aug. 29. Culhane, Chace and Weston's Minstrels 31.

GALT.—SCOTT'S OPERA HOUSE (R. McMillan, manager): Who Is Who Aug. 23; good house; fair performance. The Evil Eye 31.

BELLEVILLE.—CARMAN OPERA HOUSE (Fred Adams, manager): The Evil Eye 15.

(Received too late for classification.)

ALABAMA.

BIRMINGHAM.—EAST LAKE (J. B. McClary, manager): The Edwards-Davis Stock co. played to good returns Aug. 20-25, and presented Hans Hanson and Myrtle Fern satisfactorily; co. will remain until 1.—JEFFERSON THEATRE (R. S. Douglas, manager): This theatre will open 29 with Kelly's Kids. Leon Herrmann 3.—AUDITORIUM (Ben S. Theiss, manager): The opening attraction here will be Harry Ward's Minstrels 7, 8.—ITEM: Sandol Milliken is receiving much social attention here. She is the guest of Mrs. Solon Jacobs.

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Baby Are You 1. A Black Sheep 6. Gorton's Minstrels 14.

ILLINOIS.

SPRING VALLEY.—REINKE OPERA HOUSE (J. J. Kelly, manager): Season will open Aug. 26 with The Eleventh Hour. Flanigan's Ball 2. Under the Dome 9.

BUDA.—OPERA HOUSE (F. A. Truman, manager): Old Arkansaw Aug. 18; good house; pleasing performance. Benedict's Quo Vadis 23; crowded house; performance excellent. A Wise Woman 30.

HARVARD.—OPERA HOUSE (E. D. Patrick, manager): Carpenter's Quo Vadis Aug. 29; good house and co. Remember the Maine 5. A Merry Chase 14. Human Hearts 28.

INDIANA.

ROCKVILLE.—OPERA HOUSE (Theodore F. Gaebler, manager): Martin's U. T. C. Aug. 24; good house and performance. Palmer's Ten Nights in a Bar Room 31. A Bell Boy 6. Quo Vadis 21. Dr. Jekyll and Mr. Hyde 28.

MICHIGAN CITY.—ARMORY OPERA HOUSE (E. F. Bailey, manager): Little Trixie to a fair house Aug. 13. Down Mobile 27.

IOWA.

OSKALOOSA.—MASONIC OPERA HOUSE (E. M. Fritz, manager): Buckman Comedy co. Aug. 27-1 to big business in The Land of the Living. Maine and Georgia, and The Senator's Daughter first half of week. Della Pringle co. 3-8. Benedict's Quo Vadis 11. At Piney Ridge 14. A Hot Old Time 20. The Two Johns 24. A Star Boarder 28.

KANSAS.

PARSONS.—EDWARDS OPERA HOUSE (Howard Graves, manager): Price-Arlington co. opened their season here Aug. 20-22 to good business; special mention should be made of the work of Bonnair Price and M. H. Harriman; specialties by the Holmans, R. Berricke, and Grey H. Bartlett were good. Bills: Maud Muller, Pudd'nhead Dudley, and North Carolina Folks.

LEAVENWORTH.—GRAND OPERA HOUSE (T. Sinks, manager): Dark.—ELECTRIC PARK THEATRE (Maurice Cunningham, manager): Vaudeville Aug. 26; fair business.—ITEM: Maurice Cunningham has assumed the local management of Chickering Hall.

WICHITA.—CRAWFORD THEATRE (E. L. Martling, manager): Morey Stock co. 3-8.

MAINE.

AUGUSTA.—OPERA HOUSE (Frank A. Owen, manager): Devil's Auction 7, 8. The Sunshine of Paradise Alley 11. Hearts of Oak 12. What Happened to Jones 14.—MECONIAN HALL (Locke and Merrill, managers): Herald Square Comedy co. 3-8 in The Devil's Mine, Hillsdale Farm, The Legion of Honor, Down East, A Summer's Romance, Michael Strogoff, Don Caesar, What Became of Parker, Cinderella, The Heart of a Hero, Crimes of a Great City, and Forbidden Fruit.

BATH.—COLUMBIA OPERA HOUSE (Oliver Moses, manager): Season opened Aug. 28 with The Sunshine of Paradise Alley to capacity; good performance. Devil's Auction 5. Other People's Money 15.

MASSACHUSETTS.

CHELSEA.—ACADEMY OF MUSIC (Jones and Reniger, managers): Season opened Aug. 29 with At the White Horse Tavern that pleased a crowded house. Owing to the very elaborate improvements made to the house this Summer the patrons hardly knew the Academy; the improvements started at the entrance and no portion of the house was slighted; the lobby was changed by the addition of a new box-office; the house has been recaned, and the interior decorations, carpeting and draperies are all new, and are a decided contrast to the old house; the apron of the stage is now three feet shorter, and boxes have been built on either side of the stage; the scenery is all new, and the lighting arrangement has been improved. Blue Jeans 3. Peck's Bad Boy 6. A Bell Boy 8. Flanigan's Ball 10.

HOLLAND.—OPERA HOUSE (L. Drayton Bates, manager): The preliminary opening will occur 1-3 with the Herald Square Comedy co. Regular opening 10 with Marion Manola. Edward Harrigan 17.—ITEM: The new management has made many improvements in the Opera House. Many of the staff, under the former management, have been retained, including J. J. Bowler in the box-office and L. J. Creed as chief usher.

MICHIGAN.

PETOSKEY.—GRAND OPERA HOUSE (Guy M. Harwood, manager): Two Merry Tramps Aug. 17, 18; crowded houses; good performances. A Breezy Time 20, 21; crowded houses; audiences pleased. The Night Before Christmas 27; light house; good performance. Quo Vadis 28; good house; pleased audience. Also Heywood 1.

BOYNTON.—ARMORY OPERA HOUSE (C. V. Hendrickson, manager): Two Merry Tramps Aug. 24; packed house. The Night Before Christmas 31. Whose

MISSISSIPPI.

NATCHEZ.—TEMPLE OPERA HOUSE (Clarke and Gardner, managers): Season will open 10-15 with Morton-Kress co.

MINNESOTA.

CROOKSTON.—GRAND OPERA HOUSE (Kirsch Brothers, managers): Bittner Theatre co. Aug. 20-25; small houses. Repertoire: What Happened to Smith, East Lynne, A Hot Time, Uncle Josh, Drifting Apart, A Much Married Man, and A Barrel of Fun. A Texas Steer 30. King of the Opium Ring 6. A Wise Guy 14.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager): Season will open Aug. 29 with Whitney and Knowles' Quo Vadis. King of the Opium Ring 30. A Wise Woman 1. Two Merry Tramps 11.—ITEM: The Opera House has been thoroughly overhauled and the seating arrangement of the lower floor remodeled.

MONTANA.

BOZEMAN.—OPERA HOUSE (A. R. Cutting, manager): Beach and Bowers' Minstrels Aug. 25. A Texas Steer 5. A Hindoo Hoodoo 8.

BILLINGS.—OPERA HOUSE (A. L. Babcock, manager): Beach and Bowers' Minstrels Aug. 25; large and appreciative audience.

NEW JERSEY.

ELIZABETH.—JACOBS' THEATRE (George W. Jacobs, manager): Season opened Aug. 25 with George W. Monroe in Mrs. B. O'Shaughnessy; good business; audience pleased. A Brass Monkey 27; large and pleased audience. The Bowery After Dark 31. Flo Irvin 1. The Man-o'-War's Man 3. The Irish Pawnbrokers 5. The Red Cat 6. The Queen of Chinatown 8.—LYCEUM THEATRE (W. M. Drake, manager): A poor audience greeted the initial performance of A Hindoo Hoodoo 27; the co. of clever players, headed by Anna Boyd and George Larson, did their best to make the performance a success, but it was evident that the comedy would need considerable overhauling; the plot, however, is good, and built on an odd theme. A Trip to Chinatown 30. The Span of Life 3. A Forlorn Hope 4. A Rabbit's Foot 8.

ASBURY PARK.—EDUCATIONAL HALL (W. H. Morris, manager): Faust Aug. 25; good business; co. excellent. Way Down East 30; packed house; co. excellent. The Span of Life 4. Next Door 11.

NEW YORK.

ITHACA.—LYCEUM THEATRE (M. M. Gutstadt, manager): Season opened with Old Si Stebbins Aug. 30; fair sized and pleased audience.

OHIO.

LOGAN.—TEMPLE'S OPERA HOUSE (Fred A. Keppe, manager; Stetson's U. T. C. Aug. 18. Diamond Brothers' Minstrels 27.—ITEM: J. Roy Harper, a Logan boy, is meeting with success in Only a Private.

EAST LIVERPOOL.—GRAND OPERA HOUSE (J. A. Norris, manager): Whose Baby Are You Aug. 24; first-class performance; fair house. A Star Boarder 3. Vogel and Deming's Minstrels 6. The Tide of Life 10.

BELLAIRE.—COLUMBIA THEATRE (Edward L. Moore, manager): Al. G. Field's Minstrels opened the local season here Aug. 18 to S. R. O. A Trip to Chinatown 15.

PENNSYLVANIA.

NORRISTOWN.—GRAND OPERA HOUSE (Nathan Appel, manager; Edwin F. Young, resident manager): Hello, Bill Aug. 27; fair house. The Bowery After Dark 29; large audience; co. good. Next Door 4. The Man-o'-War's Man 6. Caught in the Web 7. Flo Irvin 8. Flanigan's Ball 10. The Red Cat 13. A Bunch of Keys 15.

SUNBURY.—OPERA HOUSE (W. C. Lyon, manager): Lost in Egypt 7. Flanigan's 400 17.

VIRGINIA.

STAUNTON.—OPERA HOUSE (Barkman and Shultz, managers): The Al. G. Field's Minstrels opened the local season Aug. 28 to capacity; performance first-class. Robert Downing 5. Packard Opera co. 24. A Rabbit's Foot 29.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (Charles A. Feibler, manager): Vogel and Deming's Minstrels 6. Hello, Bill 10, 11. The Man from Mexico 14.—GRAND OPERA HOUSE (Charles A. Feibler, manager): The Star Boarder Aug. 30-1 opened this theatre to capacity and pleased. Rimmelein's Ideals 3-8. Braunig Dramatic co. 10-15.

FAIRMONT.—OPERA HOUSE: Dark.

WISCONSIN.

EAU CLAIRE.—GRAND OPERA HOUSE (C. D. Moon, manager): Season opened Aug. 13 with Uncle Josh Spruceby; fair business. In Old Kentucky drew good house 25.

A TALK WITH DANIEL SULLY.

Daniel Sully has just completed his annual transformation from gentleman farmer, of Mink Hollow, Ulster County, to star actor, of New York and elsewhere. All Summer Mr. Sully has been at his farm—which is a model one, by the way—raising chickens and colts, calves and cabbages. A fortnight ago he packed away his butternut suit, hung up his brood straw hat, and, attired in raiment befitting a star, made his way back to town. He brought with him the prompt book of The Parish Priest, a bronzed countenance, and the famous Daniel Sully heart that is admired for its kindly qualities alike by Ulster County neighbors and Rialto friends.

In the grill room of an uptown hotel a *Mirror* representative found Mr. Sully one evening last week, and sought to engage him in conversation about himself. Apparently Mr. Sully prefers to talk about anything else under the sun. His first choice in the way of a conversational subject is The Parish Priest—not his role in it, but the play. His second choice is the thoroughbred chicken and how to raise it. The reporter managed, however, to bar the Priest and the chickens from Mr. Sully's discourse long enough to obtain the following autobiographical narrative:

"I was born at Newport, R. I., forty-two years ago. Not 1842, remember—forty-two years ago. I went to school there, and learned to turn hand-springs. Of course I learned other things, but my stronghold was hand-springs. I got along so well in that line that when I was still a very small boy I got an engagement with Lentz's circus as a tumbler. I turned flip-flaps in many a city and town that I have since visited as an actor. My chief ambition during those first show days of mine was to become a leaper and bare-back rider. Every moment that I was not engaged in tumbling or washing my tights I spent in practice. Finally I was able to leap over seven horses, doing a somersault in the air; and I will confess that the day upon which I first accomplished that feat was the proudest of my life. I was too proud to speak to anybody lower in rank than the ring-master. The result of my pride was that I suddenly fell in the estimation of the manager. At the end of a week I was discharged ignominiously.

"As there seemed to be no demand among the circuses for a very young and very conceited acrobat, I turned my attention to the variety stage. I learned an Irish song and dance that was sufficiently successful to make me forget the seven-horse leap. After two or three seasons of single turn work I secured a partner, and together we devised various sketches and acted them in all of the best variety theatres in the country. I remained in the variety business until 1883.

"Naturally, in writing and acting these variety sketches I drifted closer and closer to the art of the legitimate stage, and in the Summer of 1884 I concluded to step from the twenty-minute turn to the three-act play. The Peck's Bad Boy stories were at that time running in the newspapers, and out of them I built a farce in which to make my debut as a dramatic star. Unfortunately a disagreement arose between Mr. Peck and myself over the dramatization, and I was compelled to abandon it. I immediately rewrote an old English comedy called The Chimney Corner, making from it The Corner Grocery, which served to introduce me as an actor of the legitimate stage, and, during the five years that I played it, brought me a tidy fortune.

"During The Corner Grocery seasons I traveled pretty well over the country and, of course, had a good share of funny experiences. Shortly after the production of the play, and before its presentation in New York, I had an amusing long distance row with Thomas, of Hoyt and Thomas. A Rag Baby was in the midst of its successful run in New York. I did not know that Mr. Thomas was interested in the play, but thought him the manager of the theatre. So I telegraphed him from Baltimore: 'Can you give time for The Corner Grocery? Will guarantee a bigger hit than The Rag Baby.' His reply came by wire: 'Have ordered you a number nine hat.' That seemed to me rather fresh on his part, and I immediately sent him by express a bag of salt, which communication closed the incident. Later I came into Pastor's Theatre with The Corner Grocery and, despite prophecies of failure, had a run of one hundred and six nights, to very large business.

"For some years after our disagreement over the Peck's Bad Boy dramatization, Mr. Peck and I were far from being friends. But eventually we buried the hatchet—and it came about in a funny way. I was playing The Corner Grocery in Madison, Wis., at the time of Mr. Peck's election to the Governor's chair of that State. On the night after the election, when I made my first entrance, the audience gave a tremendious burst of applause. I felt almost as proud over the honor as I had once over the seven-horse leap, and I bowed low again and again in acknowledgement. But, happening to look straight before me up the center aisle, I saw that the eyes of the audience were fixed not upon me, but upon a distinguished looking man who was coming down to his seat. It was Governor Peck. I stepped to the footlights and extended my hand. The Governor shook it cordially, and since then we have been on the best of terms.

"During the last season of The Corner Grocery I alternated with it the comedy, Paddy Nolan, which was a sequal to or a continuation of it. Then came the Millionaire, or, as it was known later, O'Brien, the Contractor. That play was very successful after its name was changed, and I played it profitably for five years. The next, and the best play of them all, was and is The Parish Priest. I expect to play it for the rest of my days. The character of Father Whalen is representative, in my opinion, of the highest type of the Irish-American. Through all the years of my stage career I feel that I have been working up to this role. My hobby has always been to present in the drama the real Irish-American—not the slap-stick clown with red whiskers, but the generous, mirth-loving, substantial type to be found in every city in the country. It has cost me several fortunes to ride this hobby, because the audiences would not accept several of the characters that I put before them. The names of the plays that failed I did not mention to you. Better leave them to rest in peace. But I want to tell you earnestly and sincerely that my purpose in producing every one of those plays was to raise the Irish-American of the stage to his proper place. Public taste and appreciation have developed marvelously in the last few years, and real characters may be portrayed now that only five or ten years ago would have been misunderstood entirely. The character of Father Whalen is accepted now. The people seem to admire him as much as I do myself, which is saying a great deal, as I am in love with him.

"To show you how impressive a genuine character may be on the stage I must tell you of an incident that occurred at Paterson during our engagement there last season. After the performance one evening I stepped into a cafe near the theatre for a glass of beer. The place was filled with men who had seen the play, and they were laughing and talking in the usual saloon fashion. The moment I entered the noise subsided, and during the several minutes that I remained there not an oath was uttered nor was there a vulgar word spoken. I believe that a character that, simply by association of ideas, can produce such an effect is sure to make for the purification of the stage, and for the elevation rather than the degradation of audiences. Yet The Parish Priest is not in the least a religious play. It is simply pure and thoroughly human.

"It was by the merest chance that I secured this play, over which I confess I have become an enthusiast. Five years ago I was spending the Summer, as usual, at the farm in Ulster County; and one evening I happened to be standing at the gateway, watching an approaching storm, when a young man—a stranger—came walking down the road. I invited him to take shelter from the rain on my veranda. He accepted, and very soon we were exchanging stories most agreeably. He, not imagining that he was talking to an actor, related the story that is the foundation for The Parish Priest, and said that he had an idea of turning it into a play. The plot attracted me at once. I made my identity known to him, and he told me that he was Daniel L. Hart, of Wilkes-Barre. Before he left Mink Hollow we had entered into an agreement relative to the writing and the producing of the drama that was to be. Mr. Hart went to his home and thought and studied and worked for four years over The Parish Priest, and I want to tell you, sir, earnestly and sincerely, that it—"

But just at that moment Mr. Hart himself entered the room and Mr. Sully cut his speech and called a waiter.

OPENINGS.

Anna Held in Papa's Wife, in Boston, on Sept. 24.

Henrietta Crosman in Mistress Nell, on Sept. 10.

John Crittenden Webb's new play, Sandy Bottom, on Nov. 7.

Hello, Bill, opened at Norristown, Pa., Aug. 27, and will make a tour of forty weeks that will embrace all the chief cities of the Pacific Coast.

The Night Before Christmas, with Vivian Patee, Charles Ray and Joseph Mahoney retained in the cast, at Flint, Mich., on Aug. 27.

Henry Glazier in The Three Musketeers, at South Chicago, Ill., on Aug. 26.

The Rogers Brothers in Central Park, at Atlantic City, N. J., on Aug. 30.

For Her Sake (Western), at Belvidere, Ill., Aug. 25.

Mattie Vickers, at Belvidere, Ill., Sept. 3.

William Bonelli in An American Gentleman, at Derby, Conn., Sept. 1.

Edward E. Rice's When We Were Twenty-one, at Bridgeport, Conn., on Sept. 29.

A Hot Old Time (Eastern), on Sept. 3.

Luke Cosgrave, in Faust, at Doylestown, O., on Sept. 7.

The Gunner's Mate, Sept. 17.

Old Puddin' Head, at Elizabeth, N. J., on Oct. 20.

OBITUARY.

Harry Lee, the thirteen-year-old son of Carrie Lee, and nephew of Henry Lee, was run over and killed by an express wagon on Friday while learning to ride a bicycle. The accident occurred in West Ninety-ninth Street. The boy's mother is a member of the Hello, Bill company.

Theodor Vockey, brother of Ellen Vockey Seifert, died in this city on Aug. 30, aged forty-three years. Interment was made in Baltimore Cemetery, Baltimore, Md.

R. A. Randall, of Randall and Griffith, managers of Beadle's Opera House, Lewistown, Ill., died in that city Aug. 19.

Joseph Halliday, for many years stage carpenter at the Tremont Theatre, Boston, died in that city on Aug. 27 of appendicitis.

IN OTHER CITIES.

(Received too late for Classification.)

NEW ORLEANS.

The Olympia Opera co. opened the last week of its long and successful engagement at Athletic Park by presenting La Mascotte to a crowded house Aug. 26. The Princess of Trebizonde was also put on during the week and repeated the good impression made some time ago. But the feature of the week was the production for the first time on any stage 30 of Emile Cressel's comic opera, The Princess Olga. Both Emile Cressel's comic opera, The Princess Olga. Both scene and libretto are the work of a clever mind, and the former particularly is deserving of commendation. The new opera made a good impression, and in the future will probably be one of the many in the repertoire of the Olympia Opera co.

M. Berriel, who is to manage a season of French opera here this coming Winter, reached the city 28. He announces the engagement of his entire co., and feels sure that it will compare favorably with any of its predecessors. The co. will open in Havana in October, and is due in New Orleans for Christmas week. A short engagement in the city of Mexico is also contemplated. J. MARSHALL QUINTERO.

PITTSBURG.

A Trip to Coontown has been keeping large audiences in the best of humor at the Bijou Aug. 27-4. Bob Cole, the inimitable tramp character, of the co., was missed from the ride, he being quite ill in New York with diphtheria, but Sam Cousins took the part of Willy Wayside and rendered Cole's songs in a highly satisfactory manner. The dancing and comedy acts by Murphy and Slater, the clever turns of Silas Green, Jr., as the original Eastus, and Johnson as Jim Thimmlejammer, were much applauded. Next week, King of the Opium Ring.

Large and appreciative audiences were in attendance at Duquesne Garden 27-4, to hear Erminie as presented by the stock co., reinforced by Pauline Hall. This was the last week of the Summer opera season, and the members of the co. fairly outdid themselves in their efforts to make the production a memorable one. Pauline Hall's artistic performance of Erminie was greatly enjoyed. Annie Myers made a distinct hit as Javotte and Melville Stewart, Charles Drew, H. W. Tre Denick, Adelle Barker, Grace Orr, and Joseph W. Smith were excellent in their respective roles. I. W. MENDENHALL.

PORTLAND, ORE.

F. S. Lafferty, for many years a Portlander, arrived here Aug. 24 from San Francisco, accompanied by Mrs. Lafferty. They are en route to New York. There Mr. Lafferty will join Modjeska's co. for the season 1900-1901. Formerly Mr. Lafferty was with Louis James for two seasons. He then left the co., and went to the City of Mexico, as night editor on one of the leading daily newspapers there. This position he held until the recent skirmish with Spain. He then enlisted at San Francisco in the Second Oregon Volunteers, went to the Philippines as ordnance sergeant of the regiment, and experienced every campaign of the Oregon men. During Mr. Lafferty's lifetime, he has been court reporter in the Circuit Courts of Portland, lawyer, and newspaperman. While here Mr. and Mrs. Lafferty are the guests of Assistant Manager George L. Baker, of the Marquam.

Manager S. Calvin Heilig, of the Marquam, will open the Fall and season at the Marquam 5, with The Brownies in Fairyland for a week.

Charles B. Jones, manager of the Metropolitan, will begin that theatre's season 2, with the Macey Comedy co. in A Circus Girl. O. J. MITCHELL.

THE WITMARKS SECURE FOREIGN OPERA.

Otto Weil, the business representative of M. Witmark and Sons, the well-known music publishers, recently returned from a trip of four months to Europe, looking brown and happy and full of interesting reports concerning musical and dramatic events in the old World, and particularly in Germany, Austria, and France, where he spent most of his time.

Mr. Weil's visit abroad was made exclusively in the interests of the house of M. Witmark and Sons, who have succeeded in securing many valuable additions to their new branch, The Witmark Music Library, especially in the line of standard comic operas, from the heirs of such world-renowned composers as Strauss, Millocker, Suppe, Genee, Zeller, Czibulka, and others. Mr. Weil was fortunate in coming in personal contact with the families of some of the great masters named, and his interviews with them were most pleasant and cordial, every business contract consummated being highly approved by the heirs directly concerned, all of whom expressed themselves as greatly pleased that such a responsible house should represent them. Among the works for which the Witmarks have secured the sole rights of production in the United States, Canada, and Australia are the following: The Queen's Lace Handkerchief, A Trip to Africa, Gypsy Baron, The Beggar Student, Amorita, The Bat, Prince Methusalem, Clover, The Tyrolean, and a host of others.

Mr. Weil also secured options on many comic opera, musical comedies, etc., to be produced in Vienna next season, and thus, it may be said, without exaggeration, that the Witmarks have had the pick of the cream of European successes, past, present, and to come. The privileges awarded this firm cover America, Canada, and Australia, making it impossible for any one to infringe upon their rights in these countries.

Before his departure Mr. Weil was empowered to spare neither time nor expense in securing the very best works that could be found in grand and comic opera, operettas, musical comedies, burlesques, etc. Mr. Weil came back to America fairly loaded down, as it were, with musical "scoops," to use a well-known journalistic phrase.

Mr. Weil's mission did not solely concern the purchase of comic operas and rare musical works, for the Witmarks had also under contemplation the extension of the influence of their great publication business in two other special lines—namely, that of instrumental music and of popular and other songs. After a somewhat exhaustive investigation, Mr. Weil succeeded in establishing agencies at the most important centres, Vienna, Leipzig, Berlin, and Paris, and it will not be long before the house of M. Witmark and Sons will be as famous in every European city as it is in the United States; in fact, many of their publications are already as popular abroad as at home.

At Vienna and Leipzig the Witmarks will be represented by Josef Weinberger; at Berlin, by the firm of N. Simrock, who, in conjunction with them, is issuing Victor Herbert's "Suite Romantique," played for the first time, last February, by Herbert's Pittsburg Orchestra at Carnegie Hall, New York. At Paris their representative will be Enoch and Co., one of the most famous publishers of France.

While in Leipzig Mr. Weil visited the firm of Roeder and Co., whose plant is the most extensive in the world. Some idea may be gained of the extent of this wonderful concern when it is known that more than six hundred music engravers are employed, while the other employes run into the thousands. Mr. Weil also stopped at Dresden, Budapest, Prague, and other cities, making a brief stay at Paris to view the Exposition, where he also closed some other valuable contracts, placing operas. Asked as to his opinion concerning the general progress of Europe, Mr. Weil said that our foreign cousins are rapidly absorbing American ideas and customs, and he thinks that not many years will elapse before the whole continent of Europe will fall quite readily into our ways.

When Mr. Weil was asked whether the orchestras and military bands took kindly to American compositions, he replied that while he was in the cities named he frequently heard excerpts from Herbert's and Edwards' comic operas, and also compositions from other American writers.

As an illustration of the feeling which exists toward music of American origin, Mr. Weil said that while in Vienna he saw the first German performance of The Belle of New York, in which "Just One Girl" has been introduced as a prominent song feature. The next day and for several days thereafter he heard this popular little ballad sung and whistled in many parts of the city.

It may not be out of place to state right here that the Witmark Music Library has proved a great success despite the fact that many people, more or less skeptical, predicted that such a branch would not prove profitable. If it be a failure, it is a pretty "healthy" one, judging from all indications, and those who "were certain it was a wrong step" have something which ought to set them to thinking.

Aside from the splendid achievements of Mr. Weil abroad, it might also be mentioned that the Witmarks have been on the lookout for novelties in their own city, and a most important move on their part is the contract just closed with Weber and Fields, to exclusively place their great attractions in all sections of the United States, excepting Chicago, as soon as they are taken off at the Broadway Music Hall. Among the burlesques, travesties, etc., already in the hands of the Witmarks, are the following: Catherine, Whirl-i-Gig, Girl from Martin's, The other Way, Art of Maryland, Posse Cafe, The Circus, Under the Red Globe, Mr. New York, Esq., The Glad Hand, The Conquerors, Barbara Fidgety, and Burly Early.

MATTERS OF FACT.

In the prison episode in The Angel of the Alley, G. A. Stryker and Florence Gerald have one of the most effective scenes in the play. Last week during this scene a woman in the audience was so impressed that she became hysterical, and had to be removed from the theatre.

Amy Lee, in The Red Cat, has opened her season auspiciously in New England.

Howard and Doyle have signed with the Spooners, Uncle Dan'l, Marjory Daw, and Imp; with W. J. Ellsford, The Old Lime Kiln; with Dorothy Lewis, In Mizzoura; with the Woodward Stock, In Mizzoura, Davy Crockett, Held by the Enemy, The New Magdalen, and Trilby; with James Neill, The New Secretary and Alabama. They have just secured from Charles Townsend a new version of The Three Hats, called Tangled Up.

The Falk and Veronee Stock and Vaudeville company, owned and managed by Ben Falk and J. E. Veronee, opened at Springfield, Ill., Aug. 13, and is now proceeding on its tour of the West with success. The organization was immediately booked for a return engagement at Springfield, and the local papers spoke in high terms of the excellent performances given.

Grace Hall, the clever little soubrette, late of Broadhurst Brothers' companies, has scored, as the Dutch girl, in Across the Pacific.

The Woolfanti (Mich.) Opera House has been leased by Managers Quick and Gallup to W. H. Seach, of Winnipeg, who will assume all contracts and fill time booked by the former lessees. Communications should be addressed to Mr. Seach.

Ch. Fletcher, the scenic artist who has been in Paris for two months studying at the Julian Academy, returned to New York last week, bringing with him a number of models for stage settings. Mr. Fletcher painted the stock scenery for the three stages of the Grand Central Palace just before his departure.

Tennessee's Pardner has opened the season of several theatres in New England during the past week, playing in almost every instance to all the house would hold.

The Gillis Opera House, Kansas City, under E. S. Brigham's direction, opened auspiciously under its new management Aug. 25, 26, with Human Hearts. The Gillis is booked in connection with the Star Havlin circuit at popular prices.

Mr. and Mrs. Milton Dawson (Mayme Kouch) closed with the Redmond Stock company, Omaha, Neb., Aug. 11, and joined Tommy Shenger at Lima, O., Aug. 20.

The Able Opera House, Easton, Pa., has been completely rebuilt from plans by the Mellenbrooks and Fuller Chaffin, and is now a modern theatre with greater stage capacity, greater seating capacity and greater standing capacity. It is, as it stands one of the best theatres in Pennsylvania. Manager W. K. Detwiller is filling time for this season.

Competent people who are good dressers are wanted at once for the Falk and Veronee Repertoire company. George W. Wright, J. Gordon Edwards, and Morris M. Hugh are requested to write immediately. The Falk Veronee company plays Lincoln, Neb., this week, and Atchison, Kan., the following week.

G. H. Padelford, manager of the Taunton Theatre, Taunton, Mass., has fair dates Sept. 18, 20 and 21, open. Mr. Padelford says the business will run from $700 to $900 a night.

Write or wire T. F. Murray, of the Empire, Holyoke, Mass., for open time in September or October.

The Grand, at Canandaigua, N. Y., has the week of Sept. 17, which is fair week, open owing to an unexpected cancellation.

Ruth Black, who has had a good dramatic training, is open to engagements for responsible parts. She may be addressed care of this office.

The Limited Mail company, headed by Barrios, the bareback rider and dancer, and managed by Elmer E. Vance, is credited by the Boston newspapers with a decided success in that city. During the entire engagement at the Bowdoin Square Theatre, week of Aug. 27, the S. R. O. sign was displayed nightly. The company has the weeks of Oct. 14 and 21 open.

Henry Myers will shortly put another company on the road to play A Guilty Mother. He is now engaging the people.

Knoll and McNeil played a highly successful engagement at the Point of Pines (Boston) Musical Festival with J. Thomas Baldwin as special musical director for their numbers, week Aug. 12. They are at present filling an engagement with Daniel R. Ryan as a special feature.

Ethel Winthrop, who contributed some excellent performances with the Kelcey Shannon company last season, is open to offers. Her address is 55 East 8[illegible] Fourth Street.

Emerin Campbell has scored in the role of Madeline in Rearing the Whirlwind, the Boston press highly praising her performance.

Manager J. C. Fish will open his theatre, the Mahoning Street Opera House, at Punxsutawney, Pa., about Sept. 15. He wants a strong attraction for the opening date.

"Spots of Wit and Humor," as told by Ezra Kendall, are now published in book form, and sold at 25 cents a copy.

A good attraction will be given a certainty to open the new Opera House at St. Elmo, Ill., by Manager C. M. Price. The latter part of September has been set for the inauguration of the theatre.

O. T. Crawford writes: "I wish to state that the Falk and Veronee Stock company, supporting Lillian Mortimer, opened at my Topeka theatre on Monday night, Aug. 20, for a week's engagement. The company is decidedly the best stock company that has ever played in any of my theatres."

Edward Warren and Marguerite Hammond opened their season on Sept. 3 in Newport, R. I., in the pastoral comedy-drama Cowslip Farm, under the management of W. N. La Bont. The supporting company includes Edmond Marshall, J. Edward du Bodet, William G. Smith, Lawrence Wa[illegible] Wilham H. Malone, Roy Stanton, [illegible] Susie E. White, and Ethel P[illegible]. [illegible] goes as business manager, and [illegible] as musical director.

Hudson and Judah wire: [illegible] A Stranger in a Strange [illegible] at the Grand Opera [illegible] Aug. 20, and add that "[illegible] but we have played in years, [illegible] of musical merit."

Marie Wi[illegible] Aug. 20, on the Sp[illegible] Sunny Tennessee [illegible] Shadowbrook Theatre, [illegible] the same date.

[illegible] of the Orpheum Theatre, [illegible] Miner's Trocadero, in that [illegible] and spectacular pro[illegible]

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DATES AHEAD.

...ing companies and cir... department closes on ... appearing in the subsequent issue ... week as in a before that day.

DRAMATIC COMPANIES.

A BOY (Western): John M. Welch, mgr.: Bloomington, Ind., Sept. 4, Brazil 5, Rockville 6, Madison, Ill., 7, Belleville 8.

A BREEZY CITY (Eastern): Marion, Mich., Sept. 8, Pontiac 10, St. Clements 11, Port Huron 12.

A BUZZY HIVE (Western): Fitz and Webster, props.; M. H. Norton, mgr.: Ashland, Wis., Sept. 3, W. Superior 5, Duluth, Minn., 6, St. Cloud 7, Rochester 8, La Crosse, Wis., 9, Rochester, Minn., 12, Austin 13, Albert Lea 14, Faribault 18, Red Wing 19, Stillwater 20, Little Falls 21, Brainard 22.

A BROKEN HEART (Esther Romero): J. E. Caven, mgr.: Leadville, Col., Sept. 4, Aspen 5, Glenwood Springs 6, Grand Junction 7, Delta 8, Telluride 9, Ouray 10, Gunnison 11, Salida 12, Canon City 13, Florence 14, Pueblo 15, Denver 16-22.

A BUNCH OF KEYS (Wm. Bothner, mgr.): Great Barrington, Mass., Sept. 4, Mechanicsville, N. Y., 5, Albany 6-8, Catskill 10, Kingston 11, Poughkeepsie 12, Port Jervis 13, Bethlehem, Pa., 14, Norristown 15, Lock Haven 17, Renova 18, Williamsport 19.

A DAY AND A NIGHT (Wm. H. Currie, prop.): Kansas City, Mo., Sept. 2-8, Leavenworth, Kan., 9, Topeka 10, Atchison 11, St. Joseph, Mo., 12, Lincoln, Neb., 13, Omaha 14, 15.

A FEMALE DRUMMER (Chas. B. Blaney, mgr.): Baltimore, Md., Sept. 3-8.

A FORLORN HOPE: Elizabeth, N. J., Sept. 4, Springfield, Mass., 11.

A HUNDOO HOODOO (Whiting and Willis, mgrs.): Wahpeton, N. D., Sept. 4, Fergus Falls, Minn., 5, Winnipeg, Man., 6, Grand Forks, N. D., 7, Fargo 8, Butte, Mont., 10-12, Anaconda 13, Great Falls 14, Helena 15, Spokane, Wash., 17, 18, Portland 19-22, 24-29.

A HOMESPUN HEART (Floyd and Harris, mgrs.): Cincinnati, O., Sept. 2-8, Toledo 9-12, Grand Rapids, Mich., 13-15, Peoria, Ill., 19, Bloomington 20, Springfield 21, Pana 22.

A HOT OLD TIME (The Rays): Worcester, Mass., Sept. 13-15.

A MIDNIGHT BELL (Alice Rosland): A. R. Wilber, mgr.): Cleveland, O., Sept. 3-8, Toledo 9-12.

A MILK WHITE FLAG: Lawrence, Mass., Sept. 4, Nashua, N. H., 7, Concord 6, Westfield, Mass., 7, Springfield 8, Worcester 9, Fitchburg 11, Malden 12, Portsmouth, N. H., 13, Biddeford, Me., 14, Lewiston 15, Portland 17, Rockland 18, Bath 19, Togus 20, Belfast 21, Augusta 22.

A RAG TIME REVELATION (Hal King, mgr.): Orleans, N. Y., Sept. 4, Warren, Pa., 5, Meadville 6, Youngstown, O., 7, Salem 8.

A ROMANCE OF COON HOLLOW (C. E. Callahan, mgr.): Philadelphia, Pa., Sept. 3-8, Worcester, Mass., 10-15.

A STRANGER IN A STRANGE LAND (Thall and Kennedy, mgrs.): St. Louis, Mo., Sept. 3-8, Cleveland, O., 10-15, Pittsburg, Pa., 17-22.

A STRANGER IN NEW YORK (Sam S. Shubert, mgr.): Chicago, Ill., Sept. 2-8, Benton Harbor, Mich., 10, Kalamazoo 11, Marshall 12, Coldwater 13, South Bend, Ind., 14.

A TEXAS STEER: Livingston, Mont., Sept. 4, Bozeman 5, Great Falls 6, Butte 7-9, Anaconda 10, Helena 11, Missoula 12, Spokane, Wash., 14, 15, Seattle 16-19, Victoria, B. C., 20, Vancouver 21, New Whatcom, Wash., 22.

A TIN SOLDIER (Ford and Wensel, mgrs.): Altoona, Pa., Sept. 4, Lewistown 5, Camden 6-8, Allentown 10, Wilkes Barre 11, Scranton 12, Bethlehem 13.

A TRIP TO COONTOWN: Buffalo, N. Y., Sept. 3-8.

A TRIP TO TRAMPTOWN (Nat Reiss, mgr.): Worcester, O., Sept. 4, Canton 5, Massillon 7, Akron 8.

A WARD OF FRANCE: Boston, Mass., Sept. 3-8, Providence, R. I., 10-15, Montreal, Can., 17-22.

A WIFE IN PAWN (Hope Booth): Philadelphia, Pa., Sept. 3-8, New York city 10-15, Montreal, Can., 17-22.

A YOUNG WIFE (Western): Frank Tannehill, mgr.): Milwaukee, Wis., Sept. 2-8.

ACROSS THE PACIFIC (Chas. E. Blaney's): Syracuse, N. Y., Sept. 3-5, Rochester 6-8, Buffalo 10-15.

ALCAZAR STOCK (Belasco and Thall, mgrs.): San Francisco, Cal., Oct. 9—indefinite.

ALLEN, VIOLA: N. Adams, Mass., Sept. 17, Springfield 18, Washington, D. C., 24-29.

ALL ON ACCOUNT OF ELIZA (Louis Mann and Clara Lipman: Rich and Harris, mgrs.): New York city Sept. 3—indefinite.

AN AMERICAN GENTLEMAN (Wm. Bonelli's: W. S. Butterfield, mgr.): Paterson, N. J., Sept. 3-5, Middletown, N. Y., 6, Corning 7, Ithaca 8.

ARIZONA (Kirke La Shelle and Fred E. Hamlin, mgrs.): New York city Sept. 10—indefinite.

ARNOLD STOCK (J. F. Arnold, mgr.): Bristol, Tenn., Sept. 3-8, Savannah, Ga., 10-15, Augusta 17-22.

AT PINEY RIDGE: Elgin, Ill., Sept. 4, Aurora 5, Joliet 6, Kewanee 7, Ottawa 8, Peoria 9, Galesburg 10, Streator 11, Davenport, Ia., 12, Burlington 13, Oskaloosa 14, Ottumwa 15, Kansas City, Mo., 16-22.

AT THE WHITE HORSE TAVERN (King Norcross, mgr.): Lowell, Mass., Sept. 4, Portland, Me., 5, 6, Manchester, N. H., 7, Malden, Mass., 8.

AUBREY STOCK (Southern): Mittenthal Bros., mgrs.): Dallas, Tex., Sept. 3-8, Ft. Worth 10-15.

AUBREY STOCK (Eastern: Mittenthal Bros., mgrs.): Binghamton, N. Y., Sept. 3-8, Bonnellsville 10-15, Harrisburg, Pa., 17-22.

AUSTRALIAN COMEDY: Rossland, B. C., Sept. 3-6, Greenwood 8-10, Grand Forks 11, 12, Nelson 13, Cranbrook 15-17, Fernie 18, Macleod 19, Calgary 21, 22.

BACKMAN COMEDY: Marshalltown, Ia., Sept. 3-5, Ottumwa 6-8, Clinton 10-15, Racine 17-22.

BALDWIN-MELVILLE STOCK: New Orleans, La., Sept. 16—indefinite.

BECAUSE SHE LOVED HIM SO: Rochester, N. Y., Sept. 3-5.

BELLOWS, WALTER, STOCK: Denver, Col., June 4—indefinite.

BEN HUR (Jos. Buckley, mgr.): New York city Sept. 3-Oct. 6.

BENNETT-MOULTON (S.) (Geo. K. Robinson, mgr.): Manchester, N. H., Sept. 3-8, Chelsea, Mass., 17-22.

BENNETT-MOULTON (E.) (Earl Burgess, mgr.): Amsterdam, N. Y., Sept. 3-8, Cohoes 10-15, Schenectady 17-22.

BENNETT-MOULTON (O.) (E. K. Moulton, mgr.): Woonsocket, R. I., Sept. 3-8, New London, Conn., 10-15, Norwich 17-22.

BEN TOM STOCK (Eastern): Chas. Leyburne, mgr.): Carlisle, Pa., Aug. 27-Sept. 9.

BEN TOM STOCK (Western): Chas. Leyburne, mgr.): Flint, Mich., Sept. 1-9.

BRANDON THEATRE: Shawano, Wis., Sept. 3-5.

BRAUNIG DRAMATIC (E. Sol Braunig, mgr.): York, Pa., Sept. 3-8, Wheeling, W. Va., 10-15, Johnstown, Pa., 17-22.

BRIGGS, FLOYD R.: Alma, Wis., Sept. 3, 4, Prescott 5-8.

BROWN'S IN TOWN (Belcher and Hennessy, mgrs.): Hastings, Neb., Sept. 4, Grand Island 5, Kearney 6, No. Platte 7, Cheyenne 8, Denver, Col., 9-15.

CALEB WEST: New York city Sept. 17—indefinite.

CARPENTER, FRANKIE (Jere Grady, mgr.): Lynn, Mass., Sept. 3-8, Salem 10-15, Brockton 17-22.

CHAPMAN-WARREN (Earl P. Adams, mgr.): Birmingham, Ala., July 30-Sept. 8.

CHASE-LISTER THEATRE (H. H. Fisher, mgr.): Atlantic, Ia., Sept. 3-8.

CHESTER, ALMA: Glens Falls, N. Y., Sept. 3-8, Saratoga 10-15, Gloversville 17-22.

CHICAGO STOCK: Shelbyville, Ind., Sept. 3-8, Richmond 10-15.

CLARKE, CRESTON (H. N. Storm, mgr.): Atlantic City, N. J., Sept. 3-15, Baltimore, Md., 17-22.

CLAYTON UNA (Frank Morey, mgr.): Montgomery, Ala., Sept. 3-8, Birmingham 10-15, Pensacola, Fla., 17-22.

CLEMENT, CLAY: Salt Lake City, U., Sept. 1-5.

COLLEEN, WILLIE, (on the Quiet): W. G. Smyth, mgr.): New London, Conn., Sept. 21, Providence, R. I., 24.

COLUMBIA STOCK (Ed C. Stewart, mgr.): Sioux City, Ia., June 11—indefinite.

COOK-CHURCH STOCK (H. W. Taylor, mgr.): Brockton, Mass., Sept. 3-15, Lynn 17-22.

COWSLIP FARM (W. N. La Motte, mgr.): Hartford, Conn., Sept. 4, 5, Holyoke, Mass., 6, Springfield 7, Montreal, Can., 10-15, Ottawa 17-22.

CRAWFORD STOCK: Walla Walla, Wash., Sept. 3-8, The Dalles, Ore., 10-15.

CUPID OF TWELVE ADAMS: New York city—indefinite.

CURTISS COMEDY: Ardmore, Ind. Ter., Sept. 10-15, Denton, Tex., 17-22.

DAVIDSON STOCK (H. C. Davidson, mgr.): Port Huron, Mich., Sept. 3-8, Alpena 10-15.

DARLEY CO.: Vancouver, B. C., Sept. 3-8, Victoria 10-15, New Westminster 17-22.

DARLEY COMEDIANS: San Diego, Cal., Sept. 3-8, Santa Ana 10-15, Anaheim 17, San Bernardino 18, Redlands 19, 20, Riverside 21-22.

DALRYMPLE COMEDY: Tomah, Wis., Sept. 3-8.

DELMORE AND WILSON (Jos. J. La Motte, mgr.): Red Bank, N. J., Oct. 30, Elizabethtown 31, Paterson Nov. 1-3.

DE VONDE, CHESTER, STOCK (Phil Levy, mgr.): Chicago, Ill., Sept. 2-15.

DEWEY STOCK: Oakland, Cal., July 2—indefinite.

DONNELLY STOCK: New York city Sept. 17—indefinite.

DOWNING, ROBERT (E. D. Shaw, mgr.): Charlottesville, Va., Sept. 4, Staunton 5, Harrisburg 6, Grafton, W. Va., 7, Morgantown 8, Clarksburg 10, Conneaut, O., 11, Mt. Vernon 12, Bellefontaine 13, Wapakoneta 14, Lorain 15.

DREW, JOHN: New York city Sept. 11—indefinite.

EARLE, GRAHAM: Madison, Ind., Sept. 3-8, Mt. Vernon 10-15, Richmond 17-22.

EMPIRE (Harry Bothner's): Portland, Me., Sept. 3-8, Chester, Pa., Sept. 3-8, Reading 10-15.

EMPIRE THEATRE STOCK (Frohman's): New York city Aug. 27-Sept. 8.

EREWOOD STOCK: Franklin, Pa., Sept. 3-8.

EALES, CHAS. T., COMEDY: Danville, Ill., Sept. 3-8.

EALK AND VERONEE STOCK (Jas. L. Veronee, mgr.): Lincoln, Neb., Sept. 3-8, Atchison, Kan., 10-15, St. Joseph, Mo., 17-22.

EANE FARRELL: Hautsville, Me., Sept. 3-8, Paris, 10-15.

FERRIS' COMEDIANS: Rockford, Ill., Sept. 3-8, Joliet 10-15, So. Bend, Ind., 17-22.

FENNO-ANN'S HALL: Lynn, Mass., Sept. 3-5.

FOR HER SAKE: (Eastern): Lester, Mollter and Cramer, mgrs.): Grand Rapids, Mich., Sept. 2-5, Portland, Ind., 6, Muncie 7, Noblesville 8, Louisville, Ky., 9-15.

FOR HER SAKE (WESTERN): Rosen and Holland, mgrs.): St. Cloud, Minn., Sept. 4, Little Falls 5, Casselton 6, Valley City 7, Jamestown, N. D., 8, Bismarck 10, Dickinson 11, Miles City 12, Billings, Mont., 13, Livingston 14, Bozeman 15, Butte 16-22.

FRAWLEY STOCK: San Francisco, Cal., July 2-Sept. 24.

FRIEND FRITZ (Marion Manola): Worcester, Mass., Sept. 12.

FROHMAN'S DANIEL COMEDIANS: Chicago, Ill., Aug. 27-Sept. 22.

FRYE STOCK: Wilmington, Del., Sept. 3-8, Pottsville, Pa., 10-12, Carlisle 13-15.

GILLETTE, WM.: Brooklyn, N. Y., Oct. 1-6.

GLAZIER, HARRY (Stair & Nicolai, props.): J. S. Flaherty, mgr.): Zanesville, O., Sept. 4, Washington, Pa., 5, Charleroi 6, Uniontown 7, McKeesport 8, New Castle 10, Erie 11, Warren 12, Titusville 13, Jamestown, N. Y., 14, Dunkirk 15.

GOLDEN, RICHARD (Old Jed Prouty): Wm. H. Rudolph, mgr.): Oswego, N. Y., Sept. 4, Ithaca 5, Auburn 6, Geneva 7, Niagara Falls 8.

GORMAND AND FORD STOCK: Magog, Can., Sept. 1-8.

GRANT, CHAS. BYRON (A Romance of Santa Barbara: Cornwall, Ont., Sept. 5, Gananoque 6, Deseronto 7, Trenton 8, Belleville 10, Picton 11, Port Hope 12, Peterborough 13, Orillia 14, Barrie 15, Brantford 17, St. Thomas 18.

HACKETT, JAMES K. (Daniel Frohman, mgr.): New York city Sept. 3—indefinite.

HARRIGAN, EDWARD (Jas. H. Alliger, mgr.): Lowell, Mass., Sept. 3-5, Lynn 6-8, Hyde Park 10, Nashua, N. H., 11, Manchester 12, Franklin 14, Rockland, Mass., 17, Pawtucket, R. I., 18, 19.

HARRIGAN, W. H. (J. C. Brown, mgr.): Rochester, Ind., Sept. 5, Monticello 6, Frankfort 7, Elwood 8, Anderson 10.

HAYWARD, GRACE (Dick Ferris, prop.; Chas. A. White, mgr.): Fond du Lac, Wis., Sept. 3-8, Madison 10-15, La Crosse 17-22.

HEARTS OF OAK (Berne's; Wm. B. Gross, mgr.): Worcester, Mass., Sept. 3, 4, New London, Conn., 5, Attleboro, Mass., 6, Taunton 7, Lawrence 8, Haverhill 10, Biddeford, Me., 11, Augusta 12, Bangor 13, Portland 14, 15, Laconia, N. H., 17, Concord 18, Manchester 19, Dover 20, Lowell, Mass., 21, Lynn 22.

HELLO, BILL (Willis M. Goodhue, mgr.): Pittsburg, Pa., Sept. 3-8, Wheeling, Va., 10, 11, McKeesport, Pa., 12, Uniontown 13, Charleroi 14, Rochester 15, Springfield 17, Meadville 18, Warren 19, Bradford 20, Niagara Falls, N. Y., 21, St. Catherine's, Ont., 22.

HER MAJESTY (W. A. Brady, mgr.): Washington, D. C., Oct. 1—indefinite.

HERNE, JAS. A. (Liebler and Co., props.; Geo. C. Tyler, mgr.): New York city Sept. 17—indefinite.

HIMMELEIN'S IDEALS (John A. Himmelein, mgr.): Wheeling, W. Va., Sept. 3-8.

HODGE, PODGE AND CO. (Peter Dailey): Worcester, Mass., Sept. 7, 8, Boston 10—indefinite.

HOGAN'S ALLEY: Worcester, Mass., Sept. 3-8.

HOW BOOTEE WAS SHOT TRACKED (Jule Walbrook: Hillsboro, O., Sept. 24.

HOYT COMEDY: Oklahoma City, O. T., Sept. 2-8, Guthrie 10-15, Perry 17-22.

HUMAN HEARTS (Western): Chicago, Ill., Sept. 3-8, Racine, Wis., 9, Waukesha 10, Rock, Ill., 11, Rochelle 12, Dixon 13, Sycamore 14, Champaign 15.

HUMAN HEARTS (Eastern): W. E. Nankeville, prop.: Chas. H. Haystead, mgr.): Pawtucket, R. I., Sept. 3-5, Waterbury, Conn., 6, 8, Holyoke, Mass., 10-12, Marlboro 13, Lawrence 14, Exeter, N. H., 15, Manchester 17-19, Lowell, Mass., 20-22.

HUMPTY DUMPTY (Jas. B. Dixon): Columbus, O., Sept. 3.

HUNTLEY, JACKSON: Jackson, Mich., Sept. 3-8, Grand Rapids 10-12, Toledo, O., 13-15.

IMHOF COMEDY (W. Avery, mgr.): Highwood, Ill., Aug. 29—indefinite.

IN OLD KENTUCKY: Minneapolis, Minn., Sept. 3-8, Milwaukee, Wis., 9-15.

IN OLD VIRGINIA (Geo. W. B. Brown, mgr.): Lebanon, Ind., Sept. 4, Greenfield 5.

JESS OF THE BAR Z (Belle Archer; Fred E. Wright, mgr.): Fishkill, N. Y., Sept. 5, Rome 6, Syracuse 7, 8.

KELLY'S KIDS: New Orleans, La., Sept. 2-8.

KEMBLE COMEDY (Gus Kemble, mgr.): Alma, Kan., Sept. 3-8.

KEYSTONE DRAMATIC (McGill and Shipman, mgrs.): Johnstown, Pa., Sept. 3-5.

KIDNAPPED IN NEW YORK (Barney Gilmore): Waterbury, Conn., Sept. 3-5, Bridgeport 6-8, Hartford 10, 11, Westfield, Mass., 12, Palmer 13, Gardiner 14, Fitchburg 15.

KING DRAMATIC: Scranton, Pa., Sept. 3-8, Binghamton, N. Y., 10-15, Trenton, N. J., 17-22.

KINGSLEY-RUSSELL: Avon, Ill., Sept. 3-8.

KIPLING'S COMEDIANS (Edw. Kipling, mgr.): Anderson, Ind., Sept. 3-8, Bedford 10-15.

KLEIST-HEARN: Houston, Tex., Sept. 3-8, San Antonio 10-15.

LAKE CASINO STOCK: St. Joseph, Mo., July 30—indefinite.

LEE, AMY: Troy, N. Y., Sept. 4, 5, Elizabeth, N. J., 6.

LEROYLE, HENNESSY (Other People's Money): Laconia, N. H., Sept. 4, Lawrence, Mass., 5, Exeter 6, Gloucester 7, Portsmouth, N. H., 8.

LEWIS, DOROTHY: Charleston, S. C., Sept. 3-8.

LINDLEY, HARRY: North Bay, Can., Aug. 13—indefinite.

LITTLE TRIXIE: Red Wing, Minn., Sept. 4, Rochester 5, Owatonna 6, Waseca 7, St. Peter 8, Mankato 10.

LOST IN EGYPT (Harris and Parkinson): Mt. Carmel, Pa., Sept. 4, Sunbury 5, Milton 6, Lewisburg 7, Danville 8.

LOST IN THE DESERT: Ithaca, N. Y., Sept. 22, Montreal, Can., 24-29.

LYCEUM COMEDY: Camp Point, Ill., Sept. 3-8.

MACAULEY AND PATTON: Butler, Pa., Sept. 3-8, Cumberland, Md., 10-15, McKeesport, Pa., 17-22.

MACK, ANDREW (The Rebel: Rich and Harris, mgrs.): New York city Aug. 20—indefinite.

MACK-FENTON STOCK (Wilbur Mack, mgr.): Warren, Ind., Sept. 3-5, Kokomo 6-8, Montpelier, O., 10-15.

MALONEY'S WEDDING: Dixon, Ill., Sept. 4, La Salle 5, Mattoon 7, Bloomington 8, Pekin 9, Petersburg 10, Springfield 11, Decatur 12, Sullivan 13, Danville 14, Terre Haute, Ind., 15.

MANSFIELD, RICHARD (A. M. Palmer, mgr.): New York city Oct. 1—indefinite.

MAN'S ENEMY: Saratoga, N. Y., Sept. 22, Albany 24-26, Troy 27, 28.

MATHEWS AND BULGER: St. Paul, Minn., Sept. 2-8.

McFADDEN'S FLATS: Newport, Va., Sept. 4, Richmond 5, Wilmington, Del., 6, Charleston, S. C., 7, Savannah 8, Atlanta, Ga., 10, 11, Birmingham, Ala., 12, Selma 13, Montgomery 14, Mobile 15, New Orleans, La., 16-22.

McSORLEY'S TWINS: Keokuk, Ia., Sept. 6.

McVICKER THEATRE: Burton, O., Sept. 3-8.

MIDNIGHT IN CHINATOWN: Chicago, Ill., Aug. 26-Sept. 8, St. Louis, Mo., 10-15, Kansas City, Mo., 17-22.

MILLER, HENRY: Stockton, Cal., Sept. 4, Salt Lake City, U., 7, 8, Denver, Col., 12-15, Kansas City, Mo., 16.

M'LISS (A. J. Spencer, mgr.): New Haven, Conn., Sept. 3-5.

MODJESKA, MADAME: Montreal, Can., Oct. 15-20.

MONROE, GEO. W. (Frank E. Baker, mgr.): Newark, N. J., Sept. 3-8.

MOREY STOCK (Lee Comte and Flesher, mgrs.): Wichita, Kan., Sept. 3-8.

MORRIS, FRANCIS, COMEDY (D. M. Morris, mgr.): Alliance, O., Sept. 3-8, North East, Pa., 10-15, Franklin 17-22.

MORRISON COMEDY (Morrison and Powers, mgrs.): St. John, N. B., Sept. 3-5, Lubec, Me., 6-8, Rockland 10-15.

MRS. B. O'SHAUGHNESSY, WASH LADY (George W. Monroe; Frank E. Baker, mgr.): Newark, N. J., Sept. 3-8, Jersey City 10-15, Brooklyn, N. Y., 17-29.

MURRAY AND MACK: Bridgeport, Conn., Sept. 3-5.

MY FRIEND FROM INDIA (Myron B. Rice, mgr.): Little Falls, N. Y., Sept. 4, Camden 5, Lowville 6, Fulton 8, Newark 10, Waterloo 11, Dunkirk 12, Toledo, O., 13-15, Auburn, Ind., 17, Kendallville 18, Kalamazoo, Mich., 19, Big Rapids 20, Traverse City 21, Petoskey 22.

MYERS, LITTLE IRENE, CO. (Will H. Myers, mgr.): Erie, Pa., Sept. 3-8, Washington 10-15.

MYRKLE AND HARDER: Clarksburg, W. Va., Sept. 3-8, Johnstown, Pa., 10-15, Altoona 17-22.

NAUGHTY ANTHONY (David Belasco, prop. and mgr.): Elmira, N. Y., Sept. 17.

NED JAMES: Los Angeles, Cal., July 29-Sept. 8, Fresno 10-21, Stockton 12, San Jose 13-15, Portland, Or., 17-22.

NEWMAN, JOSEPH (D. M. Gregory, bus. mgr.): Cripple Creek, Col., Sept. 4, Victor 5, Florence 6, Salida 7, Leadville 8, Glenwood Springs 10, Rifle 11, Delta 12, Lake City 13, Gunnison 14, Crested Butte 15, Montrose 17, Ouray 18, Telluride 19, Durango 21, Silverton 22.

NEXT DOOR (J. H. Arthur, mgr.): Norristown, Pa., Sept. 4, Westchester 5, Wilmington, Del., 6, Salem, N. J., 7, Bridgeton 8, Mt. Holly 10, Asbury Park 11, Red Bank 12, Trenton 13, Plainfield 14, Elizabeth 15, Paterson 17-19.

O'DOTT, CHAUNCEY: Minneapolis, Minn., Sept. 2-8, St. Paul 10-15.

OLD ARKANSAW (Litchfield, Ill., Sept. 4, Pana 5, Tuscola 6, Charleston 8, Mattoon 10, Paris 11, Danville 12, Champaign 13, Pullman 14, Waukegan 16, Oconomowoc, Wis., 19, Watertown 20.

OLD SI STEBBINS (Wallace and Gilmore, mgrs.): Corning, N. Y., Sept. 4, Hornellsville 5, Wellsville 6, Olean 7.

OLE OLSON (Ben Hendricks; Wm. Gray, mgr.): Owosso, Mich., Sept. 4, Ionia 5, Grand Haven 6, Muskegon 7, Big Rapids 8, Manistee 10, Traverse City 11, Petoskey 12, Cheboygan 13, St. Ignace 14, Sault Ste. Marie 15, Manistique 17, Ishpeming 18, Calumet 19, Lake Linden 20, Houghton 21, Marquette 22.

O'NEILL, JAMES: Boston, Mass., Sept. 17—indefinite.

ON THE SUWANEE RIVER (Stair and Nicolai, props.; C. M. Puter, mgr.): St. Louis, Mo., Sept. 3-8, Kansas City 9-15, St. Joseph 16, 17, Des Moines, Ia., 18, 19, Davenport 20, Monmouth, Ill., 21, Aurora 22.

OVER THE SEA (Geo. R. Edwards, mgr.): Gas City, Ind., Sept. 3-5, Ft. Wayne 6-8, Battle Creek, Mich., 10-12, Jackson 13-15.

PAYTON, COMSE, STOCK (David J. Ramage, mgr.): Troy, N. Y., Aug. 27-Sept. 8, Schenectady 10-15, Haverhill, Mass., 17-22.

PERUCHI-BELDINI: Henderson, Ky., Sept. 3-8.

PETERS, PHIL AND NETTIE: Atlanta, Ga., Aug. 20—indefinite.

PHELAN STOCK: Lewiston, Me., Sept. 3-8, Lynn, Mass., 10-15, Biddeford, Me., 17-22.

PICKSON STOCK: Atlanta, Ga., Aug. 20—indefinite.

PRINCE OTTO: New York city Sept. 3—indefinite.

QUO VADIS (Alden Benedict's; Col. Bernard, mgr.): Merrill, Wis., Sept. 4, Rhinelander 5, Wausau 6, Marshfield 7, Stevens's Point 8, Black River Falls 9, Chippewa Falls 11, Menominee 12.

QUO VADIS (Alden Benedict's; L. Haskell, mgr.): Cincinnati, O., Sept. 2-8.

QUO VADIS (Alden Benedict's; E. C. Summers, mgr.): Mt. Pleasant, Ia., Sept. 4, Iowa City, Ia., 5, Marshalltown 6, Jefferson 7, Newton 8.

QUO VADIS (E. J. Carpenter's; Gilman, Ill., Sept. 5, Paxton 6, Charleston 7, Pullman 8, Hammond, Ind., 9, Woodstock, Ill., 10, So. Chicago 11, Mishawaka, Ind., 12.

QUO VADIS (J. C. Whitney and Edwin Knowles): Toronto, Can., Aug. 27-Sept. 8.

QUO VADIS (J. C. Whitney and Edwin Knowles; No. 2): Jersey City, N. J., Sept. 1-8.

QUO VADIS (J. C. Whitney and Edwin Knowles): St. Paul, Minn., Sept. 2-8, Minneapolis 9-15.

REAPING THE WHIRLWIND (J. M. Cooke and W. P. Cullen, mgrs.): Baltimore, Md., Sept. 3-8, Hoboken, N. J., 9-12, Waterbury, Conn., 13-15, New York city 17-22.

REDMOND CO. (No. 1): Omaha, Neb., Aug. 13—indefinite.

REDMOND CO. (No. 2): Galena, Ill., Aug. 13—indefinite.

RED, WHITE AND BLUE: New York city Sept. 3-8.

REED, ROLAND: Boston, Mass., Aug. 27-Sept. 8, Lawrence 10, Worcester 11, Hartford, Conn., 12, Springfield, Mass., 13, Albany, N. Y., 14, Syracuse 15, Cincinnati, O., 17-22.

ROBER, KATHERINE: Wilkes-Barre, Pa., Sept. 3-8, Scranton 10-15, Pittston 17-22.

ROBSON THEATRE: Columbus, Ga., Aug. 13—indefinite.

ROE AND FENBERG: Johnstown, N. Y., Sept. 3-8, Canton 10-15, Ogdensburg 17-22.

ROGERS FLOSS: Philadelphia, Pa., Sept. 3-8, New York city 17—indefinite.

ROWE-KING STOCK: Stonington, Me., Sept. 6-8, Waterville 10-12, Fairfield 13-15.

RUSSELL, ANNIE (A Royal Family; Chas. Frohman, mgr.): New York city Sept. 5—indefinite.

SALISBURY STOCK (Sherman Brown, mgr.): Milwaukee, Wis., May 21—indefinite.

SAPHO (Edith Lemmert): Stockton, Cal., Sept. 7, 8.

SCHEILLER STOCK (E. A. Schiller, mgr.): North Adams, Mass., Sept. 3-8, Lowell 10-15.

SHANNON, HARRY: Napoleon, O., Sept. 3-8, Tecumseh, Mich., 10-15.

SHEA, THOS. E.: Fall River, Mass., Sept. 3-8.

SHEARER, TOMMY: Warren, O., Sept. 3-8, Elyria 15.

SHORE ACRES (Berne's; Wm. B. Gross, mgr.): Columbus, O., Sept. 3-8, Alexandria, Ind., 10, Anderson 11, Kokomo 12, Richmond 13, Dayton, O., 14, 15, Indianapolis, Ind., 17-22.

SI PLUNKARD (Bob Mack, mgr.): Greenville, Mich., 4, Belding 5, Stanton 6, Alma 7, Saginaw 8, Bay City 10, Port Huron 11, Flint 12, Lansing 13, Albion 14, Kalamazoo 15, Three Rivers 17, Mishawaka, Ind., 18, Valparaiso 19, Hammond 20, Niles, Mich., 21, Benton Harbor 22.

SLAVES OF THE ORIENT (Sullivan and Blair, mgrs.): New York city Aug. 27-Sept. 8, Philadelphia, Pa., 10-15, Jersey City, N. J., 17-22.

SNOW AND HERON STOCK (Mittenthal Bros., mgrs.): New York city Sept. 3-8, Pittsfield, Mass., 10-15, Wilmington, Del., 17-22.

SOMERS AND RUMMEL STOCK (W. C. Anderson, mgr.): Renova, Pa., Sept. 3-5, Lock Haven 6-8, Danville 10-15.

SOUTHERN, E. H.: New York city Sept. 16—indefinite.

SOUTHERN STOCK (Mabel Paige): Columbia, Pa., Sept. 3-8.

SPOONER DRAMATIC (F. E. and Allie; W. Dick Harrison, bus.-mgr.): Watertown, N. Y., Sept. 3-8, Carthage 10-15.

SPOONERS, THE (Edna May and Cecil): Williamsport, Pa., Sept. 3-15, Carbondale 17-22.

STEVENS STOCK (Landers Stevens, prop and mgr.): Oakland, Cal.—indefinite.

STUTTZ, J. C.: Greenwood, B. C., Aug. 13—indefinite.

TENNESSEE'S PARDNER: Oneonta, N. Y., Sept. 5, Norwich 6, Ithaca 7, Auburn 8, Syracuse 10-12, Rochester 13-15, Albion 17, Medina 18, Middleport 19, Conneaut, O., 20, Newcastle, Pa., 21, Youngstown, O., 22.

THANHOUSER STOCK: Milwaukee, Wis., Aug. 27—indefinite.

THAT MAN: Denver, Col., Sept. 2-8, Cripple Creek 9, Aspen 10, Leadville 11, Salida 12, Florence 13, Pueblo 14, Colorado Springs 15.

THE AMERICAN GIRL (A. Q. Scammon): Boonville, N. Y., Sept. 4, 5, Herkimer 6, Tupper Lake 7, Saranac Lake 8.

THE ANGEL OF THE ALLEY: Philadelphia, Pa., Sept. 3-8, Boston, Mass., 10-15, New Haven, Conn., 17-19, Paterson, N. J., 20-22.

THE BOWERY AFTER DARK: Brooklyn, N. Y., Sept. 1-8, Baltimore, Md., 10-15, Philadelphia, Pa., 17-22.

THE BROWNIES IN FAIRYLAND (S. H. Friedlander and Co., mgrs.): Portland, Or., Sept. 3-8, Centralia, Wash., 10, Hoquiam 11, Aberdeen 12, Olympia 13, Tacoma 14, 15, Victoria, B. C., 17, Vancouver 8, New Whatcom, Wash., 19, Seattle 20-22.

THE CHOIR INVISIBLE: Boston, Mass., Oct. 1—indefinite.

THE CHRISTIAN: Grand Rapids, Mich., Sept. 6.

THE CONVICT'S DAUGHTER: Detroit, Mich., Sept. 3-8, Fostoria, O., 10, Marion, Ind., 11, Anderson 12, Indianapolis 13-15, St. Louis, Mo., 16-22.

THE COUNTY FAIR (Neil Burgess): Boston, Mass., Sept. 3—indefinite.

THE DAIRY FARM (Eastern: J. M. Wallick, mgr.): Boston, Mass., Aug. 27-Sept. 22.

THE DAIRY FARM (Western: J. H. Wallick, mgr.): Detroit, Mich., Sept. 3-8, St. Louis, Mo., 10-15, St. Paul, Minn., 16-22.

THE ELEVENTH HOUR (Lincoln J. Carter; Frederic Kimball, mgr.): Monmouth, Ill., Sept. 4, Mt. Pleasant, Ia., 5, Fairfield 6, Moline 8, Des Moines 10-12, Eldora 13, Marshalltown 14, Boone 15.

THE FAST MAIL (Lincoln J. Carter's; Edmund Manley, mgr.): Portland, Ind., Sept. 4, Decatur 5, Grand Rapids, Mich., 6-8, Chicago, Ill., 9-22.

THE GAME KEEPER (Smith O'Brien; Rowland and Clifford, mgrs.): Dayton, O., Sept. 3-5, Piqua 6, Troy 7, Springfield 8, Cincinnati 9-15, Detroit, Mich., 16-22.

THE GREAT RUBY: New York city Sept. 1—indefinite.

THE VILLAGE POSTMASTER: Providence, R. I., Sept. 3-8, Springfield, Mass., 21-22.

THE HEART OF CHICAGO (Ed W. Rowland, mgr.): Muncie, Ind., Sept. 4, Anderson 5, New Castle 6, Knightstown 7, Columbus 8, Indianapolis 10-12, Elwood 13, Kokomo 14, Marion 15.

THE HEART OF MARYLAND (David Belasco, prop. and mgr.): Brooklyn, N. Y., Sept. 1-8, Williamsburgh 10-15, Providence, R. I., 17-22.

THE HOUSE THAT JACK BUILT: St. Paul, Minn., Sept. 16-22.

THE HUSBANDS OF LEONTINE: New York city Sept. 10—indefinite.

THE KING OF THE OPIUM RING (Eastern, Blaney and Vance, mgrs.): Pittsburg, Pa., Sept. 3-8.

THE LAUGHING MAN (Elmer E. Vance, mgr.): Manchester, N. H., Sept. 4, 5, Lawrence, Mass., 6, 7, Nashua, N. H., 8, Lowell, Mass., 10-12, Northampton 13, Holyoke 14, Springfield 15, Worcester 17-22.

THE LOST RIVER: New York city Oct. 1—indefinite.

THE MAN-O'-WAR'S MAN (Combs and Grady, mgrs.): Plainfield, N. J., Sept. 4, Bethlehem, Pa., 5, Morristown 6, Annapolis, Md., 7, Alexandria, Va., 8, Norfolk 10, Newport News 11, Petersburg 12, Richmond 13, Lynchburg 14, Danville 15, Charlotte 17, Spartanburg 18, Florence, S. C., 19, Augusta 20, Charleston 21, Savannah 22.

THE NAVAL CADET: Washington, D. C., Sept. 17-22.

THE NIGHT BEFORE CHRISTMAS (W. E. Merrill, mgr.): Negaunee, Mich., Sept. 4, Escanaba 5, Marinette, Wis., 6, Green Bay 7, Appleton 8, Oshkosh 9, Fond du Lac 10, 11, Janesville 12, Madison 13, Aurora, Ill., 14, Elgin 15, Chicago 16-22.

THE PRISONER OF ZENDA (Munro and Sage, mgrs.): Paterson, N. J., Sept. 10, Newburg, N. Y., 11, Troy 12, Glens Falls 13, Rutland, Vt., 14, Albany,

VANITY FAIR (Gus Hill; Western): Lincoln, Ill., Sept. 4, Clinton 5, Springfield 6, Pana 7, Taylorville 8, Alton 9, Columbia, Mo., 10, Moberly 11, Sedalia 12, Nevada 13, Carthage 14, Springfield 15, Joplin 16.
VANITY FAIR (Eastern): New Britain, Conn., Sept. 29, Boston, Mass., Oct. 1-6.
VICTORIA BURLESQUERS (Wm. Eversole, mgr.): Brooklyn, N. Y., Sept. 3-8.
WINE, WOMAN AND SONG: Buffalo, N. Y., Sept. 3-8.

MINSTRELS.

BARLOW'S (Will J. Donnelly, mgr.): Schuyler, Neb., Sept. 4, Central City 5, Grand Island 6, Kearney 7, Denver, Col., 9-15.
BEACH AND BOWERS': Butte, Mont., Sept. 2-4.
COLEMAN, CHASE AND WESTON'S (Will E. Culhane, mgr.): Halifax, N. S., Sept. 3, 4, Truro 5, Windsor 6, Kentville 7, Lunenburg 8, Bridgetown 10, Spring Hill 11, Amherst 12, Sackville 13, Dorchester 14, Joggins Mines 15, New Glasgow 17, Sydney, C. B., 18, Glace Bay 19, Sydney Mines 20, No. Sydney 21, 22.
FIELD'S, AL. G., GREATER: Danville, Va., Sept. 4, Raleigh, N. C., 5, Charlotte 6, Asheville 7, Knoxville, Tenn., 8.
FULLER'S, ED L.: Poughkeepsie, N. Y., Sept. 4, 67, Farrington, Mass., 6, Huntington 7, Westfield 8.
GORTON'S (Charles H. Larkin, mgr.): Plattsburg, N. Y., Sept. 4, Malone 7, Ottawa, Can., 8, Sault Ste. Marie, Mich., 10, Marquette 11, Ishpeming 12, Calumet 13, Houghton 14, Brainerd, Minn., 17, Winnipeg, Man., 18, 19, Grafton, N. D., 20, Grand Forks 21.
HENRY'S, BI: Hillsdale, Mich., Sept. 4, Lansing 5, Pontiac 6.
KALBFLEISCH'S: Ottumwa, Ia., Sept. 3-8.
NASHVILLE STUDENTS (Russo and Holland, mgrs.): Massillon, O., Sept. 4, Alliance 5, Ravenna 6, Greenville 7, Meadville 8, Franklin 10, Titusville 11, Erie 12, Corry 13, Warren 14, Jamestown, N. Y., 15, Bradford, Pa., 17, Olean, N. Y., 18, Wellsville 19, Hornellsville 20, Corning 21, Bath 22.
PRIMROSE AND DOCKSTADER'S: Cleveland, O., Sept. 3-8, Chicago, Ill., 10-15, Detroit, Mich., 17-22.
RICHARDS AND PINGREE'S (Russo and Holland, mgrs.): Ottumwa, Ia., Sept. 4, Des Moines 5, Boone 6, Missouri Valley 7, Sioux City 8, Council Bluffs 9, Nebraska City 10, Fall City 11, Pawnee 12, Horton, Kan., 13, Topeka 14, Lawrence 15, Leavenworth 16, Atchison 17, 18, Joseph 19, 20, Lexington 19, Sedalia 20, Clinton 21, Springfield 22.
RUSSO AND HOLLAND'S: Louisville, Ky., Sept. 3-8, St. Louis, Mo., 10-15, E. St. Louis 16, Memphis, Tenn., 17-19, Helena 20, Greenville 21, Yazoo City 22.
SCOTT'S, OLIVER, CARNIVAL (J. M. Wall, mgr.): Jackson, O., Sept. 4, Huntington, W. Va., 6, Charleston 7, Ironton, O., 8.
SUN'S, GUS: Stamford, Conn., Sept. 4, So. Norwalk 5, Derby 6, Waterbury 7, Torrington 8, Winsted 10, Naugatuck 11, Danbury 12, Bristol 13, Middletown 14, Willimantic 15.
VOGEL AND DEMING'S (John W. Vogel, prop. and mgr.): Wheeling, W. Va., Sept. 4, Steubenville, O., 5, E. Liverpool 6, Sharon, Pa., 7, New Castle 8.
WARD, BLAKEY: Pulaski, Tenn., Sept. 4, Decatur, Ala., 5, Huntsville 6, Birmingham 7, 8, Tobasco 10, Montgomery 11.
WHITNEY'S (Western): Oakland, Me., Sept. 4, Madison 5.

MISCELLANEOUS.

RANDA ROSSA, SORRENTINO'S (Howard Pew, mgr.): Pittsburg, Mo., Sept. 5.
REABES, THE (W. M. Roberts, mgr.): Wapakoneta, O., Sept. 3-5, Paulding 6-8.
BUFFALO BILL'S WILD WEST: Iowa City, Ia., Sept. 4, Burlington 5, Washington 6, Oskaloosa 7, Des Moines 8.
CANADIAN JUBILEE SINGERS: Hamilton, Can., Aug. 13, indefinite.
EDISON MUSICAL WONDER (Ed. Hirschberg, mgr.): Johnstown, N. Y., Sept. 2-5, Oneonta 10-15, Schoharie 17-20, Cobleskill 24-27.
ELINTS, THE (Hypnotists, Crawford and Zehrung, mgrs.): Mahanoy City, Pa., Sept. 3-8, Shenandoah 10-15, Norristown 17-22.
GRIFFITH (Hypnotist): Whitewater, Wis., Sept. 3, 4, Delavan 5-8, Lake Geneva 10-15.
HEFFLER AND KENNY: Chippewa Falls, Wis., Sept. 3-8.
HERRMANNS, THE: Meridian, Miss., Sept. 4, Selma, Ala., 5, Montgomery 6, Pensacola, Fla., 7, Mobile, Ala., 8, New Orleans, La., 9-15.
INNES' BAND: Atlantic City, N. J., June 30—Indefinite.
KELLAR (Magician): Trenton, N. J., Sept. 4.
KNOWLES, THE (E. E. Knowles, mgr.): Huron, S. D., Sept. 3-8, Council Bluffs 10-15.
LAMBERGER'S, GUS, Zoo: Akron, O., Sept. 3-15.
LARKIN'S BLACK DIAMOND: Danbury, Conn., Sept. 3-8.
LIBERATI'S BAND: Philadelphia, Pa., June 18—Indefinite.
MOONEY'S ORIENTAL CARNIVAL: Des Moines, Ia., Sept. 3-8.
SEVENGALA (Walker C. Mack, mgr.): Marshfield, Wis., Sept. 3-8, Wausau 10-15, Rhinelander 17-22.
WALSH, HENRY, ORIENTALENAS: New Hartford, Conn., Sept. 3-8, New Milford 10-15.
WESTLAKE CARNIVAL: Timonium, Md., Sept. 4-8.

CIRCUSES.

AMAZON BROS.: Berryville, Va., Sept. 4.
BARNUM AND BAILEY: Koln, Germany, Sept. 1-9, Bonn 10, Coblenz 11, Trier 12, Metz 13, Saarbrucken 14, Strassburg 15-17, Colmar 18, Mulhausen 19, 20, Freiburg 21, Karlsruhe 22, 23.
FOREPAUGH AND SELLS BROS.: Hannibal, Mo., Sept. 4, Macomb, Ill., 5, Canton 6, Pontiac 7, Springfield 8, Jerseyville 10, Alton 11, Belleville 12, Murphysboro 13, Cairo 14, Union City, Tenn., 15.
MORRIS AND ROWE'S TRAINED ANIMALS: Lima, O., Sept. 4, Dayton 5, 6.
PAWNEE BILL'S WILD WEST: Council Bluffs, Ia., Sept. 4, Carroll 5, Audubon 6, Jefferson 7, Boone 8.
RINGLING BROS.: Tacoma, Wash., Sept. 4, Centralia 5, Portland, Ore., 6, 7, Salem 8.
ROBINSON'S, JOHN: Memphis, Tenn., Sept. 10.
SAN TELLE'S, SIG.: Kennett Square, Pa., Sept. 4, Oxford 5, Elkton, Md., 6, Chesapeake City 7, Galena 8.
SELLS AND GRAY'S: Roswell, N. M., Sept. 4, Portales 5, Hereford, Tex., 6.
WHITNEYS, THE: Grass Lake, Mich., Sept. 4, Norvell 5, Brooklyn 6, Manchester 7, Clinton 8.

ARENA

BUTTE, MONT. Ringling Brothers' Circus Aug. 23 pleased 15,000 people in the afternoon and 17,500 in the evening.

NEWTON, KANS. John Robinson's Circus Aug. 15, packed tents; good performance.

ATCHISON, KANS. Buffalo Bill's Wild West Aug. 25, pleased; crowded tents.

GREAT FALLS, MONT. Ringling Brothers' Circus to big crowds Aug. 20.

BUTTE, MONT. Ringling Brothers' Circus Aug. 26, large crowd.

HOWARD GREEN, KS. Buckskin Bill's Wild West Aug. 22, poor performance; small crowd.

SAULT STE. MARIE, MICH. Lemon Brothers' Circus Aug. 22 to 12,000 people.

ELGIN, ILL. Buffalo Bill's Wild West Aug. 23 to 11,000 people at matinee. No evening performance.

POTTSVILLE, PA. Gentry's Dog and Pony Show Aug. 28 to large attendance; performance excellent. Welsh Brothers' Circus 27, 28, pleased; good crowds. The Mayor forbade the balloon ascension on account of an accident that occurred here some time ago, when a boy became entangled in the ropes and was carried up over 500 feet.

OKLAHOMA, OKLA. Oklahoma Wild West Aug. 28, good performance; good attendance.

PORTAGE, WIS. Buffalo Bill's Wild West Aug. 27, big business; good performance.

NEW LEXINGTON, O. Harris Nickel Plate Circus Aug. 27, large attendance; performances good.

ROCK ISLAND, ILL. Pawnee Bill's Wild West Aug. 24 to large attendance; excellent performances.

WATCH CHIEF, PA. Gentry's Dog and Pony Show Aug. 29; creditable performance; good business.

LONDON, CAN. Norris and Rowe's Trained Animal Show Aug. 24, 25, pleased; good business.

ASHLAND, KANS. John Robinson's Circus Aug. 25 to good business.

SPRINGFIELD, ILL. Gentry's Dog and Pony Show Aug. 29, 31, attendance large and pleased.

ELKADE, IA. Forepaugh and Sells Brothers' Circus Aug. 24; big business; excellent performances.

PORTSMITH, O. Harris Nickel Plate Circus Aug. 28, good business; performance satisfactory.

ASHLAND, PA. Welsh Brothers' Circus Aug. 29, big business; performance very satisfactory.

HAZLETON, PA. Despite a severe storm, Gentry's Dog and Pony Show drew full tents Aug. 27 and gave the best trained animal exhibition ever seen here.

ASHLAND, KANS. Buckskin Bill's Wild West Aug. 27, fair attendance. Forepaugh and Sells Brothers' Circus 25.

NEW LONDON, WIS. Gentry's Dog and Pony Show Aug. 22, good entertainment, filled tent.

LAS VEGAS, N. M. Campbell Brothers' Circus Aug. 22 to good business.

BOZEMAN, MONT. Ringling Brothers' Circus Aug. 22 pleased large crowds.

MORRIS, MO. Wallace's Circus pleased large crowd Aug. 25; no evening performance account severe storm. John Robinson's Circus 27, 28 to 29, excellent performances.

LEAVENWORTH, KAN. Forepaugh and Sells Brothers' Circus to phenomenal business Aug. 28.

LETTER LIST.

Members of the profession are entitled to use The Mirror post-office facilities. No charge for advertising or forwarding letters. This list is made up on Saturday morning. Letters will be delivered at 4 o'clock P. M. on personal or written application. Letters advertised for 3 times and uncalled for will be returned to the post office. Circulars, postal cards and newspapers excluded.

WOMEN.

Ashlyn, Belle, Frances Allen, Nellie Akerstrom, Romaine D. Adams, Una Abell, Maude Amber, Minnie M. Allen, Lottie Alter, Florence Ackley, La Petite Adelaide, Catherine Ainsworth, Minnie Ashley, Elvira Ather.

Batche Bates, Marie Blanchard, Viola Bennett, Belle Bucklin, Isabel Butler, Nettie Beckler Barton, G. Barrington, Hazel Burroughs, F. M. Bates, Fuller Brick, Ada Baldwin, Lillian Bruce, Anita Bridges, Anna Bell, Lillian Burkhart, Caroline Boyer, Grace Bennett, Agnes Bruce, Leslie Bingham, Helen Byson, Julia Blanc, Isabelle Boyd, Della Barker, Grace Barnells, Pauline Bliss, Grace E. Beebe, Eliza Breyer, Ethel Bruce.

Curns, Emma, Rose Coghlen, Josephine Cohan, Bessie Clayton, Geo. R. Caine, Carol Clover, Sarah Converse, Beatrice Carsien, Corinne, Jane Coombs, Maurice Cook, Mrs., Flov Cowell, Clara Coleman, Edith Chapman, Ebner Cary, Charlotte Crane, Virginia Carter, G. R. Caine, Eleanor Carey, Delia Clark, Gus Cristie, E. S. Salisbury Cash, Mrs., Adele Clarke, Blanche Cirago, Clay Clement, Mattie Choate, Lizzie B. Chester.

Dressler, Marie, Lillian Dale, Zelie Davenport, Queena Bella Davis, Bertha Durel, John Dinsmore, Mrs., Jewell Darrell, Vinnie Danners, Helen Dupont, Marie Derickson, Nell Davis, Brandon Douglas, Arnold Daly, Mrs., Sylvia De Die, Stella Du Fore, Miss Durant, Kathleen Dews, Leila E. Davis, Marcia Van Dresser, Daisy Dwyer, Mabel Dixey, Emmett Drew, Nonie Dore, Camille De Arville.

Ellis, Mamie, Ethel Eagleton, Kittie Emmett, Nellie Edmonds.

Ford, Helen, Maria Fairhurst, Mlle. Fleurette, Alice Fischer, Della Fox, Mrs. J. C. Fay, Ethel Fuller, Rose Figman, Mrs. H. S. Foster, Adele Francis, Beth Franklyn, Kittie Fitzgibbons, Minna Ferry, Berthe Fowler, Pauline Fletcher, Mrs. J. M. Feckrls, Beatrice Foster, Miss Fittell, Josephine Foy.

Gordon, May, Fanny Graves, Beatrice Goldie, Carrie Godfrey, Cissie Grant, May Gooch, Mrs. Lou Goodhart, Cissie Gardner, Addie M. Gluck, Carlotta Gilman, Chevy Grahame, Georgia Green, Maud Granger, Alberta Gallatin, Louise Gunning, Franklyn Gale, Ella Germon, Hattie Goodhart.

Harrison, Ethel M., Grace Huyck, Josephine Hall, Mrs. Frances R. Haswin, Yda Hamilton, Beryl Hope, Lela Hutchison, Genevieve Hill, Florence Girard Harris, Mrs. Sidney Herbert, Mary Haden, Cora Harris, Kathryn Hayman, Helen Avery Hardy, Mary Hampton, Nellie Healy, Miss L. E. Hartman, Alice Fisher Harcourt, Mrs. Jack Hickey, Mrs. Hertslet, Grace Hopkins, Mrs. G. Haley.

Irving, Jane, Lillian Tyson Jerome, Bessie Isbell, Jaques, Addie, Virginia Jackson, Alice Johnson, Ada Jones.

Knowlton, Maud, Mrs. J. C. Kloss, Mayme Kenlty, Ollie Kirchmen, Mrs. Sam Kingston, Alice M. Kellar, Marie Kinzie, Margie Kingsted.

Labadie, Oliver, Emily Lytton, Nini Lawrence, Esther Lyon, Lola Lebeau, Leona Lake, Mrs. Wilfred Lucas, Lotta Linthicum, Marguerite Crosse Labadie, Laura Lorain, Kittie Leslie, Lucille Lu Verne, Alice Lovelace, Claudia Lucas, Hope Leonard, June Lennox, Cora Leslie, Mrs. George Lynne, Gretchen Lyons, Louise Lydsmith.

Mende, Sue Belle, Lizzie Muller, Mrs. W. J. Montenery, Kate Michelini, Sandol Milliken, Mrs. E. F. Morris, Mrs. J. F. Mincher, Nellie Middleton, Lillian Maynard, Elizabeth Morgan, Sadie Martinot, Mrs. J. F. Marlowe, Beatrice Moreland, Eileen Moretti, Mrs. Rose Melville, Mrs. Edwin Mayo, Blanche Moulton, Elenor Merron, Bessie Miller, Lillian Melbourne, Cecile Murray, Olive May, Barnetta Mueller, Mrs. C. S. Marston, Anna Boyle Moore, Leslie Marion, Eloise Mortimer, Marie Mather, Lillian Macomber, Letta Meredith, Little Irene Meyers, Lida McMillan, Katherine MacNeal, Mabelle Mekenna, Helen McGregor, Nellie McHenry, Mrs. C. F. McCarthy, Lizzie McCall, Gertrude MacNeil.

Nouville, Madame, Olga Nethersole, Ethel Norcross, Nichols Sisters.

Parker, Mrs. S. D., Blanche Plunkett, John Parr, E. Marie Pavey, Warren H. Purdy.

Quilter, Mrs. Dick.

Renfro, Mrs. O. E., Helen Royton, Helen Ridgway, Adele Ritchie, Helen Robertson, Maybelle Luther, Ada Russell, Floye Redlidge, Mrs. G. Randolph, Mrs. Joseph Redmon Josefa Rogers, Elsie Richmond, La Petite Reina, Hattie Richardson, Leslie Reece, Abby Sage Richardson, Jennie Reiffarth, Mrs. John Rush, Margaret Robinson, Adela Russell, Mrs. Chas. E. Rice, Miss Robinson, Earl Remington, Ella Rice.

Stevens, Millie, Lillian Seymour, Alice G. Saunders, Nellie Schram, Mrs. Chas. J. Swickard, Edna May Spooner, Marie Stuart, Evelyn Selbie, Jeanette Sheum, Bessie Sears, Annie Stringer, Lillian Sullivan, Gertrude Stanwood, Mrs. M. Shafer, Adah Sherman, Florence Stafford, Marie Singer, Mrs. J. C. Soule, Alice Shaw, Ann Scaife, Mrs. Simons, Florence Stone.

Tracy, Eden, Maude Truax, Mrs. Tueman, Mrs. Belle Theodore, Lillian Tukatse, Hilda Thomas, May Tennbleton, Clara Thropp.

Vallette, Clarice, Blanche Vetter, Teddie Vokes, Mrs. Eva Vincent, Lilla Vane, Ida Van Sicken, Madame M. Valeska.

Wilson, Ella, Lillian Whiting, Mrs. Helene R. Watthew, Helen Windsor, Rebecca Warren, Mrs. Percy Winter, Gladys Wallis, Helen Wintner, Billy Walker, Cora Williams, Constance Williams, Grace Whitehouse, Frances Wallace, Georgia Wilson, Susie Willis, Mabel Wheeler, Jane Wheatley, Norina Wills, Anna Whitney, Grace Wood, Edith Ward, Ada Palmer Walker, Una Welch.

Yeamans, Mrs. Annie, Jennie Yeamans.

MEN.

Adams, Harry, Mr. Arthur, Edward Abeles, Geo. Andrews, M. S. Alsop, S. Ansbach, Chas. W. Anson, S. Earl Atkinson, Henry E. Asmus, Edwin Arden, Lou Allen, Irving B. Asiel, Milton Aborn, Arthur C. Aiston.

Brown, Leon E., Herman Brand, Hal W. Brown, Harry Bewley, Robert Earr, Claude E. Belport, Bruce G. Bradley, Will H. Brown, George Bradley, Kirk Brown, George Broden, John J. Bryne, Corneaux Behema, W. H. Banvald, Frey Butler, Winfield Blake, Maurice Barrymore, Stewart Brodock, Donald Bowles, E. Bloom, Barron Berthold, Chas. Bagnley and Lorraine Armour, Ben Bradbury, Mr. Barton, Mike Bayden, D. C. Britt, Seymour Buckley, Dillon Brown, Gus Bernard, Chas. Bartling, Ed Brodon, Moreton Baker, Sedley Brown, Wm. Broderick, Wm. Greenleaf Browne, Bertram and Willard, Augustus Balfour, Barlow Bros., Minstrels, Star Bergman, Carl Burton, Joseph Brown, Al. Brandel.

Carroll, J. J., Francis Corbin, Orr S. Cash, Frank D. Coyle, R. E. Cummings, James Castle, Irving Chaney, Chas. Craig, Jos. A. Cleworth, Mr. Childs, Doc Campell, Ed Campbell, Sam Cutter, Wm. Collier, Ed Clark, Paul Cazeneuve, Harvey Castle, W. G. Cameron, C. F. Clofton, Billy Carroll, Will Cleavenger, Campbell Bros., Clives, Joseph Callahan, John T. Cosgrove, Harry Crandall, Eddie Conard, De Witt Clinton, Chas. Emerson Cook, John Coster, John W. Cope, Frank Currier, Stuart A. E. Conovan, Fred K. Conger, Edwin F. Clark, Ewie Cummings, Harry Coltrell, Barthy Cushing, E. J. Carpenter, Cameron Clemens, Cuthbert Cooper, W. W. Chrisey, Wm. Courtenay, Billy Cassel, W. P. Cullen, Clay Clement, Oliver M. Cotton, Johnnie Carroll.

Dorsent Bury, Ed Durand, T. H. Dempsey, Kenneth Davenport, Chester De Fonde, John H. Decker, Sydney Deane, James Dunsworth, Robert Dromet, Chas. De Soria, Jack Dohn, R. G. Dustan, Lawrence Dorsey, Will J. Dean, Edward Durant, B. Grattan Donn-Byrne, Joseph De Grasse, Geo. Dickson, Leo Ditrichestein, Reginald De Koven, F. L. Dunne, John Drury, A. De Novellis, Mr. Dempsey, Mr. Donazetta, W. de Wasteffe, Fred De Reis.

Earl, J. J., Harry English, W. Elson, Gordon Eldred, J. Gordon Edwards, J. K. Emmett, Joseph R. Exerham, Elroy Stock Co., Walter Edwards, G. Harris Eldon, O. L. Elsler, Geo. P. Enstis.

Field, W., Geo. Fleming, Richard Foote, John J. Farley, John Fowler, F. J. Fosse, Joseph W. Franked, Eric Fowler, Fitz and Webster, W. Farnum, Eddie Fox, Maurice Freeman, Joseph Francoeur, Bert Flansbury, A. Forrest, Neil Florence, Fitzgerald, Owen Davenett, Clarence Fleming, Barry N. Fuller, Hiram S. Foster, W. J. Ferguson, J. M. Ferguson, Chas. K. French, Phil Fisher.

Gillmore, Frank, G. Gregory, Henri Grossitr, Barney Gilmore, Mr. Goodfriend, J. Cheever Goodwin, Bernard F. Gilmore, Chas. F. Gilson, H. E. M. Gardiner, Frank F. Goss, Ed G. Goldsmith, Cliff W. Grant, R. Gilles and Co., Chas. F. Gotthold, Mat Gran, W. E. Garman, Leonard Greene, Louis Grant, Forrest Gifford, Henry Gilbs, E. W. Granam, R. S. Giffen, Robert Greppe, H. F. Greengler, Golden Gate Quartette.

Hagan, J. Roy, Regan Hughston, Sevair Herbert, J. Parkinson, Chas. Haynes, Jas. Harrigan, J. W. Hamilton, Chas. N. Holmes, Benjamin Howard, Walter S. Hamblin, Howard and Bland, Raymond Hitchcock, Frank Hart, T. J. Hicks, J. M. Hutchinson, Walter Hale, J. H. Hollingshead, H. Henry, W. A. Hanna, John H. Haverly, Martin Hayden, Mr. Hunter, Harry Harrington, Henry Hallen, A. Hoops, Victor Harvey, Harry Hopper, Albert Hickman, Hooker and Davis, Byron Harlan, Jos. D. Harris, Tommy Hadaway, E. De Hagendobbler, Mort F. Heisey, H. H. Harris, Harold E. Horton, Fred T. Herbert, Chas. T. Harris, Paul Higgins, Geo. Host, Henry Hof, Eugene J. Hall, Sheridan Holmes, Geo. Harland, Harry K. Hart, L. C. Hamford, Joseph F. Harris, Holden Bros., Hamilton Hill.

Jennings and Alto, W. J. Jossey, J. J. Jackson, Wallace Jackson, T. M. Jordan, Leopold Jordan, True S. James, Orrin Johnson, Richard J. Jose, Pierce Jarvis.

King, Everett, Geo. Kunkle, King and Norcross, E. S. Knight, L. F. Kertin, Handle Kirkland, Burt Kendrick, J. J. Kanmaley, R. J. Kirk, J. J. Kennedy, Alfred Klein, Chas. King, S. Miller Kent, R. Kimball.

Lamsen, Augustus, G. M. Lee, J. R. Lettingwell, Kirk La Shelle, La Shelles, G. Clauson Lessey, Lonell E. Laurence, Richard Lambert, Mr. E. Lipman, W. V. Lyons, Fred Lucier, Wright M. Lorimer, Milton Lipman, A. C. Lawrence, A. M. Liss, Harry Lillford, Geo. W. Leslie, Howard Lang, Frederick Lake, Foster Lardner, Harry Leopold, Wm. H. Lavelle, S. A. Lee, Harry Lyons, Albert Livingston, Ed Lingmer, Al. Laman, J. C. Lewis, Ernest Lamson.

Mayer, Edwin, C. C. Maguette, A. Leon Metchem, George Morchend, Wm. C. Masson, D. J. Marchant, E. S. Morey, Frederick Murphy, Walter Messenger, Thos. E. Murray, Mgr. Georgia Minstrels, Fred Meek, Mgr. Muske, Geo. Mitchell, W. H. Mack, J. W. Mullin, Mgr. Hearts of Oak, T. Percy Meldon, Mahara's Minstrels, Wm. Mandeville, C. H. Montgomery, Tully Marshall, Archable Merelless, Martell, Albert J. Morrison, Chas. H. Monroe, Chas. Mortimer, Dick Maitland, Thos. E. Murray, Wallace Munroe, Arthur C. Maitland, Max Meyers, Frank Munnell, Steve Maly, Wm. Morris, Chas. A. Morgan, Joe Morrison, Manhattan Dramatic Exchg., C. W. Meech, Gus Mearille, F. Matthews, John S. Marble, Langdon McCormick, J. J. McCloskey, Wm. H. McDonald, Will McConnell, Morris McHugh, Jere McAuliffe, John McDonald, E. S. McDowell, Clyde McKinlay, James McDuff, T. J. McGrane, Myles McArthy, Dudley McAdor, Will A. McConnell, John S. McConnell, Jerome McSarle, Edgar J. MacGregor, Arthur S. McCormick, C. F. McGibney, S. W. McIlvaine, Ed McDowell, James McCurdy.

Newcomer, W. H., Willard Newell, Harry B. Norman, the Five Nosses, J. Bert Nunn, James E. Nelson, August Newman, Lew H. Newcomb.

O'Brien, B., Eugene O'Rourke, Herbert O'Connor, Ed O'Connor, Wm. Owen, Francis J. O'Neil.

Price's Popular Players, Roy Purslance, L. J. Purviance, Fredk. J. Parver, A. G. Pearson, Teddy Pieper, James R. Pittman, Lynn Pratt, Eugene Powers, Chas. E. Pool, Harry A. Princeton, Percey Plunkett, F. B. Price, E. J. Phillips, A. D. Powell, Edwin E. Platt, Chair Pater.

Quinlan, Dan, H. C. Quarles.

Renfro, Ollie, Edward Milton Royle, Fred C. Ross, Nat Reiss, C. H. Robertson, Edward C. Rice, Rowland S. Rex, Harry H. Richards, J. H. Ranie, Dolph Rose, Robert Riddell, Sherman Rowles, Paul Rattig, Joseph Ransome, Geo. H. Rareshide, Raymond the Mystic, James Connor Roache, Field M. Rice, L. F. Richey, Harrington Reynolds, Geo. Richards, Joseph Redmon, Edward J. Ratcliffe, James E. Rowe, Alfred Rowland, Lew Robdt, Earle Ryder, Beni. Richards, Renfrow's Pathfinders, Herbert Ridings, Chesly Russel, Geo. Rice, Robert J. Riddell.

Sprine, C. W., Elino A. Strand, J. Saalberg, Charles Sydney, Stern and Saalberg, Wm. Sellery, Mark Sullivan, Brinsley Shaw, Edward A. Stevens, Frank Seifert, Osborn Searles, Elwyn Stevens, Arthur C. Sidman, Edwin Southern, Wm. N. Schilling, Henry C. Sawyer, John G. Sparks, Julius Schroeder, Paul Scott, Beaumont Smith, Frank J. Shea, Herbert E. Sears, Jerome Sykes, Joe J. Sullivan, Wm. T. Stephens, A. T. Seaman, Thomas Schultz, W. Al. Somers, W. H. Spencer, Robt. Sinclair, W. G. Stewart, Chas. Stanley, Sevengala Co., Hugh Stanton, Chauncey L. Southern, Stetson's Uncle Tom's Cabin Co., Henry W. Simon, Thomas E. Shea, F. S. Spooner, Burt Smith, Lawrence A. Sawyer, W. H. Storin, Ben Stevens, C. F. Smith, Carl St. Aubyn.

Titus, Fredk. J., G. Thomas, Edwin Trevor, George H. Timmons, J. Brandon Tynan, Jack Tucker, Leo Trevor, J. K. Tillotson, Chas. Taylor, Chas. A. Theior, Will H. Tilton, Walter Townsend, Frank Tanner, Ernest Tenney, Sydney S. Toler, Talbot and Beiner, James Talbot, A. G. Thomas, Chas. I. Tayler, Hardt Torune.

Underwood, Lawrence.

Vroom Edward, Mr. Van Kinzie, Van Aniberg and Gallagher, Victor V. Vass, C. W. Vance, S. M. Venn, Edwin N. Voigt, Ed Van Veghten, Lute Vieman.

Wickham, H. A., Robt. Wayne, Thos. Whitbread, Ed Waring, Chas. L. Walters, D. J. Wood, John H. World, H. H. Winslow, Henry M. Woodruff, Percy Winter, Jeff Williams, Thomas A. Wiser, Will R. Wilson, Manny Ward, Beresford Webb, Al. White, Wm. A. Whitecar, Chas. Wellesley, David Warfield, Warren L. Wathe, Wm. Warrington, Francis A. Wilson, John Weber, Lester Walter, Fred T. Wright, James H. Wallick, Frank Wade, V. A. Watson, E. Wagner, Geo. T. Williams, L. R. Willard, Harry O. Wesley, Louis E. Whipple, Leo W. Wright, Kendal Weston, John W. World, Douglas J. Wood, Thomas F. Williams, E. Wellington, Edwin Walter, Walter D. White, John F. Walker, Joseph Wheelock, John M. Walsh, Chal Willard.

Yaxon, Y. Y., James Young, Charles Young, George Young.

THE ELKS.

C. George Hamilton was made a member of Ottumwa Lodge No. 347, B. P. O. E., on July 3.

The Creston, Ia., Lodge initiated fifty members Aug. 7. The total membership of the lodge is now 150.

The State reunion of the Ohio Elks, held at New Philadelphia Aug. 6-11, was very largely attended by nearby lodges and delegates from the different lodges of the State. The following Board of Managers was elected for the ensuing year: C. F. Wight, Upper Sandusky; Fred Gay, Cleveland; E. S. Alderman, Marietta; E. H. Archer, Columbus; C. L. Casey, Cambridge; C. A. Conway, New Philadelphia; W. H. Haskell, Toledo; E. J. Lewis, Cincinnati; M. J. McKeefrey, Salem. The Board of Managers by a unanimous vote elected C. F. Wight, of Upper Sandusky, chairman of the State Executive Committee for the ensuing year, and C. A. Conway, of New Philadelphia, was re-elected secretary of the committee. Marietta was chosen by a unanimous vote for the reunion next year. The carnival held by the local Elks during the reunion was well patronized, the receipts reaching about $12,000.

The Lansing lodge of Elks gave their amateur circus at Owosso, Mich., Aug. 20, 21, to good business.

The amateur circus given by the Lansing, Mich., lodge Aug. 17, 18, was a success in every way, and reflected much credit on the management, Brothers Dan E. Pillmore and L. Parker George.

Weed Munro, district deputy, accompanied by a large delegation from Minneapolis Lodge, No. 44, instituted a new lodge at Brainerd, Minn., Aug. 23.

New Albany, Ind., lodge held its last excursion of the season on Friday evening. Among those that furnished the entertainment were Miss Scholtes, Fred O. Neuzel, John L. Peterson, and the German Quartette, composed of Matt Klarer, Louis Stiem, Frank Zoellar, and R. Dietz. Siebert's First Regiment Band furnished the music.

George W. June has been elected an honorary life member of New York Lodge.

The Texarkana, Texas, Lodge of Elks has purchased a new home at a cost of $8,500.

The La Salle, Ill., Lodge attended the Elks' carnival at Joliet, Aug. 22, and captured the two principal prizes.

Helena, Mont., Lodge, No. 93, entertained the members of the various State lodges Aug. 23. The principal feature was a ladies' social session at Central Park.

The Lynn, Mass., Lodge held their annual outing at Nahant, Aug. 28, it being the concluding feature of the lodge's reception to the grand officers, who have been guests of the lodge since Aug. 25. Among the prominent Elks present were Grand Exalted Ruler Jerome B. Fisher and staff; P. G. E. R. Meade, D. Detweiler and W. M. Brennen, who are members of the committee on National Elks Home and came to confer with the secretary of that committee, John D. O'Shea, who is a member of the Lynn lodge.

Elizabeth City Lodge, No. 289, took 400 brothers and guests on their third annual outing to Rye Beach, N. Y., Aug. 25. On the trip the party was entertained by a vaudeville performance in which Drake's Band and Brothers Swart, Carroll, Taylor, Kaufman, Bick, White, and E. G. Harlan took part. Brothers Schaubb, Green, and Ruth made the speeches and toasts.

AMONG THE AMATEURS.

The Magistrate was presented at the Van Curler Opera House, Schenectady, N. Y., Aug. 24, by members of St. John's Society. In the cast were J. G. Stafford, George H. Barrett, Thomas J. Leonard, George Mahoney, F. Pierce Jones, W. W. Finch, Joe Hourigan, J. H. Hodgson, W. J. Byrne, Julia Fitzgerald, Margaret Blackburn, Josephine Fitzgerald and Elizabeth Kinney.

BROOKLYN AMUSEMENTS.

Saturday, Sept. 1.

The first week of the new season was sounded on this side of the bridge at the Star Theatre Aug. 20. [illegible] that date also the [illegible] season, and [illegible] its doors with [illegible] S. [illegible] consist of which [illegible] the same as last year. [illegible] throughout the opening week [illegible] somewhat of a decline [illegible] the attraction being the [illegible] who in several instances proved more [illegible] the prevailing temperature. Manager William L. Bissell, whose representative [illegible] the house continues to be [illegible] Lines The City Sports for [illegible] this week.

The old Criterion on upper Union street, which, save as a stamping ground for various amateur dramatic societies of a center not similar to the Academy of Music, has proved a graveyard of numerous managerial hopes, opened its doors for the first opening with Lester Wallack under the joint direction of Bob Hilliard and Wesley Sisson way back in October, 1905, passed under the control of Al. Reeves late [illegible] with on Monday night, made good its advance promises to square matters by placing this house on the list of the borough's regularly open theatres. The Reeves has been liberal in furnishing up the place, not with his resources and experience, coupled with that of Thomas Van Osten, who has been chosen for resident manager, the outlook appears promising for a permanency of the venture. The Rose Hill Folly company contributed the initial bill, which has been witnessed by large audiences.

The Williamsburgers had their start off for 1906-07 at the Unique, where Manager Frank B. Carr presented the Kings and Queens of Burlesque on Monday. They close to-night to make place for The Indian Maidens.

The above-mentioned first courses of vaudeville will have served admirably to whet the appetite for a diet of the legitimate, which constitutes the opening this Saturday night at the Grand Opera House, where Manager Lewis Parker inaugurates his second year of direction with The Heart of Maryland. At the same time the Bijou, which [illegible] strange indeed minus the presence of Harry C. Kennedy, makes its start under the control of Hyde and Behman, who have also chosen Mr. Parker to look after its affairs in conjunction with his duties at the Grand. He has selected as his first exhibit there The Bowery After Dark.

Manager Bennett Wilson, whose proud boast it is that the Gayety has forgotten what a losing week is, so far as relates to its own side of the contract, raises his curtain this Saturday evening and entertains The Telephone Girl as the introductory visitor.

The erstwhile Lee Avenue Academy, its doors so long closed as to be almost forgotten, has lost its identity in the newly reconstructed Payton, which begins its career under control of the owner, Corse Payton, on Labor Day, with a spectacular presentation of The Girl I Left Behind Me. Mr. Payton's familiar and successful methods promise to make his new property an important factor in Eastern District amusements.

Hyde and Behman's begins its twenty-fourth season on Monday, the programme of good features being headed by Lottie Gilson and J. K. Emmet, also Francesca Redding and Gus Williams.

The site of the Empire, being not likely to be shorn of a portion of its area for the requirements of East River Bridge No. 2 for some months to come, its owner, J. J. Cole, puts it in the arena again, the doors being opened Monday upon The Victoria Burlesquers.

The Lyceum, also, is another contestant for favor, dating from Monday, with The Electrician.

No sound of preparation of any sort emanates from the Park, which is not likely to be in the field this season. Percy Williams' new Orpheum is steadily advancing toward completion; its opening, however, is not near at hand. The Amphion, Columbia and Montauk Theatres have made no announcement for the season. Present indications point to a repetition locally of last season's general prosperity in vaudeville and with the popular price attractions, while like results were only spasmodic and at greater or less intervals with the features of a higher grade.

SCHENCK COOPER.

ENGAGEMENTS.

William McVay, for Our New Minister.

Will H. Barry, with Fred E. Wright, as manager, for A Trip to Chinatown.

Guy Leslie Lewis, as stage manager, to play the lead with Ben Hendricks in Ole Olson.

Ethel Bruce, a niece of Robert B. Mant

THEATRICAL NEWS

CHICAGO.

Resumed—Soubrettes Galore—What's Doing Westward.

(Special to The Mirror.)

CHICAGO, Sept. 1.

This has been a very large week for the theatres. The G. A. R. veterans themselves have not done very much playgoing, but the vast crowds that follow in their marching footsteps were here to see everything to be seen, and the standing room sign has been in use frequently. The wet cranks have had on exhibition the greatest display of whiskers ever seen, outside of Uncle Josh Sprucely or old Si Plunkard. We have had the full beard, called "shers," as well as the "sheens," or chin piece, and the "skerolas," or sideboards. Then we have also had the small piece on the underlip, called the "skeroletta," and the "skerodena," better known as the sluggers. However, the dear old chaps, however decorated, have been heartily welcome and are now going back home with full hearts.

Estelle V. Hamilton, of The Casino Girl, sends me from London the roster of the soubrettes who have been voted for in the *Pelican's* "smartest lady of the season" contest, and marks the following startling names for the soubrette album: Benn Kickoff (probably a half-back), Peka Rourke (evidently a cousin of Peka Boob), Chimie Schweziff (no doubt of the Pazazah family), Noogy Mannie (of the Nougat Sisters), Clare Tickel (a rib), Mrs. Mumpus Tee (of the putting green), Fluffy Marsh (one of the Mallow girls), Nina Legh (while two should be enough for a soubrette), Tottie Fitzgarter (probably Miss Legh's little playmate), Mrs. Wiz Seefindery (a bather), Toothie Norbon (of the Dental Sisters), Daisy Thinn (a shadowgraph), and Hettie Hamer (good name for one in the front row). Several prizes were offered and in the list I noticed that Mrs. Leslie Carter and Edna May were batting in the 300 class.

The opening of the regular season at Powers' Theatre has been very successful, and Daniel Frohman's stock company have made a hit in The Maneuvers of Jane, which will be kept on next week. The Ambassador will follow, and it is likely that we shall also see Wheels Within Wheels before the engagement closes.

James E. Nelson returned from a stock engagement in Minneapolis and has signed with Manager Elliott for the Hopkins stock at Des Moines for the season. Mr. Nelson is one of the old guard, who can play anything from Petronius to pinochle. Earl Sterling, of the Hopkins' forces here, will be transferred to the Colonel's stock in Memphis.

"Way Down East has been doing a tremendous business at McVicker's during G. A. R. week, and the extra matinees have brought the figures up beyond the record mark.

Hurtig and Seamon opened their new music hall (the old Lyric) to-night, with Pilar Morin and a burlesque company, and the audience seemed to like the beer and tobacco accompaniment.

Buffalo Bill's Wild West has been breaking records up at Thirty-fifth street and Wentworth avenue. I dined with Colonel Cody and Press Agent Joe Quaid in the cook tent last night, together with George Ade and John McCutcheon, the Chicago newspaper man who was with Dewey at Manila. The show closed to-night—not on account of the dinner, however.

Last Tuesday morning, the day of the big G. A. R. parade, I found Marshall Wilder, "the village torment," paying his bill at the Auditorium. He said he had to pay it weekly, as they knew he was always short. While I was talking with him up came James Whitcomb Riley, ex-Governor George W. Peck, author of "Peck's Bad Boy," and Harry Corson Clarke, the ginger comedian. And the fireworks sputtered until the head of the parade came along. Wilder wandered into my down-town court the other day and asked the clerk if I was in. For some reason the clerk could not make out where the voice came from, but at last he looked over the rail and discerned Marshall.

Midnight in Chinatown follows The World up at the Alhambra to-morrow, and The Great Northwest will be succeeded by The Ten Ton Door over at the Bijou.

Go-Won-Go-Mohawk has been playing The Flaming Arrow over at the Criterion this week, and to-night Katie Emmett opens the Academy of Music with The Waifs of New York.

Robert B. Peattie, one of the cleverest of the local newspaper men, whose talented wife, Elia W. Peattie, is known as one of the best of the short story writers, has been made dramatic critic of the *Chronicle*, and is likely to prove a worthy successor to the late Hepburn Johns.

Up at the Great Northern, A Day and a Night will be followed to-morrow by A Stranger in New York.

Pain's fireworks spectacle, The Battle of Santiago, has attracted thousands to the lake front during the week, both inside and outside of the inclosure.

Next week is the last of The Burgomaster's splendid run at the Dearborn, and it will take the road with a new company and elaborate printing, to be followed by the stock of the house.

Manager Elliott, of Hopkins', will soon put on Madame Sans Gene and follow it with Blue Jeans, and he is afraid lest some of the regular patrons of the house should think it a two weeks' run. Hopkins, by the way, caught armies of veterans with Darkest Russia.

On Aug. 30 I received an invitation to attend the opening of William Bonelli in An American Gentleman at Derby Conn., to-night. It was impossible for me, however, to go the Derby distance.

Harry E. Hornberger, your Bellefontaine, O., correspondent, dropped in on me during the week.

Some one on the seashore sends me a poem called "A Stone Haven Wrinkle," to be rendered to the tune of "On the Banks of the Wabash" (permission of Paul Dresser), and purporting to have been composed by Jelly Fish Alice and Seaweed Flossie—marine soubrettes who know a lobster when they see one. I append it:

"While strolling on the clamflats at Cape Porpoise
I chanced to meet a wrinkle fat and fair,
His stomach it was round and very juicy,
And I asked him could I loiter with him there.
So down I sat beside this lonely wrinkle,
Methought I saw him wink his watery eye.
He stretched his neck and rubbered at me coyly,
And then he heaved a deep and tender sigh.

"Oh, the moonlight's fair to-night around Cape Porpoise,
And I hear a sweet voice warbling in the dark.
'For I'd rather be a wrinkle on the clamflats
Than a gold fish in the pond at Central Park.'"

"Punch" Wheeler writes me, "What is the age of Mathews and Bulger?" Answer, 87.

"BIFF" HALL.

BOSTON.

Roland Reed's New Success—The Week's Announcements—Jottings.

(Special to The Mirror.)

BOSTON, Sept. 1.

Boston amusements will be in very nearly normal condition next week, for the Columbia will be added to the list of open houses, and that will leave only the Hollis closed, but as the repairs at that house are so elaborate that it cannot be opened for several weeks, things will run on as they are now for some time.

A. H. Chamberlyn will begin his second season at the Columbia with every omen of success, but with a spectacle that has already had several [illegible] engagements, in Gay New York. Among the [illegible] will come with the play this year is [illegible], who has always been a favor[illegible] and had a good chance since the [illegible] of New York. Louis Wesley, W. T. Carleton, Gilbert Gregory, William Gould, Billy Barry, Sarah McVicker, and Mae Crossley will be the principals.

The Castle Square Stock will open their fourth season with a revival of Divorce, which has already been given at this house with effect. The cast will include John Craig, Tony Cummings, Charles Mackay, J. L. Seeley, John T. Craven, Edward Wade, Lindsay Morison, Stanley Kent, John J. Geary, William J. Hassan, Warren Cook, Lillian Lawrence, Leonora Gaito, Leonora Bradley, Hope Ross, Marian A. Chapman, Jennie Kendrick, Rose Morison, and Sadie Galloupe. Monte Cristo will follow.

Woman and Wine opened at the Boston Aug. 30, and the house was packed. It proved a gorgeous melodramatic spectacle, and was acted in a fortissimo style that brought out all the horrors. Howard Kyle was one of the few original members in the cast and played effectively. Millie Jones scored a hit. Ruth Copley did not play at the opening performance, on account of illness, and Grace Huntress took her place at short notice with success.

Nell Burgess is going to revive The County Fair at the Park to-night, with C. Blanche Rice as Taggs.

A Ward of France, reduced to popular prices, will be the play of the coming week at the Grand Opera House.

N. S. Wood will open an engagement at the Bowdoin Square next week, supported by the stock, which is made up for this season of Edwin R. Philips, E. D. Denison, Carl Fey, Louis Bresen, Harry Hadfield, Will Phillips, James Lewering, Frank Marr, Charlotte Hunt, Edith Talbot, Henriette Rich, Florence Hale, Pearl Young, Alice Keane, Miriam Lawton, Gussie Hunt, and Suzette Withey, all under the direction of Jay Hunt.

Roland Reed will play this season nothing but A Modern Crusoe, on account of the great hit it has made at the Museum. It proved diverting on the hottest night of the Summer, and now that the weather has become seasonable it is as jolly an entertainment as one could possibly wish to see.

At the Tremont rural simplicity and country work make The Dairy Farm a very charming entertainment, and there is every prospect that the engagement will be as prosperous as those which the piece has known in New York and Chicago.

Lillian Lawrence's return to the Castle Square will be made to an appropriate musical accompaniment, for Max Heindl, director of the music at this house, has written a two-step, which he has named after her.

Roland Reed received a tremendously enthusiastic greeting when he reappeared at the Museum, and the audience would not be satisfied until he appeared before the curtain to tell them that he was really glad that he was alive, and had not given up the ghost last Winter. Then it came his turn to be entertained, for Dr. Frank Richardson, one of his warmest personal friends, arose in a box and in behalf of about a dozen Bostonians presented to him a superb silver loving cup, one of the handsomest that I have ever seen. The address of presentation was especially touching and aroused many an outburst of applause, especially when Dr. Richardson closed with this particularly appropriate tribute to the popular comedian.

"What is there else but friendship
Which is really worth the while?
What helps more than a hand-clasp,
When Fortune fails to smile?
And when one meets with great success,
And all things promise well,
As in this case, why should we not
Our hopes and wishes tell?
So with this simple loving-cup
We pledge "good luck" to thee
From Canada to Southern coast,
From East to Western sea.
Right well we know these handles are
Inadequate indeed,
'Twould need full many a thousand
For the friends of Roland Reed."

Rose Morison will have a hearty welcome home to the Castle Square when she appears in Divorce in the character which she made stand out with so much prominence on the first presentation of the comedy at this house.

I heard a theatrical man talking about Ruth Copley as a pupil of Mrs. Erving Winslow, whose "husband is one of the editors of the *Transcript*." I'm inclined to think that the famous anti-imperialist and the *Transcript* owners would both take exception to that statement.

The Gold King will be the play next week at the Grand, and Charles A. Bigney, the Boston boy who made a sensational dive of 130 feet last week, will be a special engagement.

Carolyn White, Isadore Rush's daughter, has caught the Boston fancy at the very start, and the critics could not begin to say enough nice things about her dainty effectiveness in A Modern Crusoe, with Roland Reed.

Thomas J. Barry, Boston's theatrical lawyer, has returned from a yachting cruise along the New Jersey coast and through Long Island Sound.

Charles A. Wilson has succeeded John Porter as ticket seller at the Bowdoin Square. The latter has gone to a position in the United States Mint at Philadelphia.

B. F. Keith entertained the ten society girls who took part in the minstrel show at Clifton Heights on his steam yacht *Courier* last week. The sail was from Marblehead to Boston, where a theatre party followed at Keith's.

Mr. and Mrs. Robert Rogers (Louise Mackintosh) are in town on a visit to her family at Brookline, and have been receiving many congratulations on their fine joint engagement for the Lafayette Square stock, in Washington. Miss Mackintosh was always a great social favorite, and there is every indication of a brilliant month of festivity in her honor while she is in this vicinity.

JAY BENTON.

ST. LOUIS.

Labor Day Openings—Henry E. Dixey's Hit—The Giffen Stock Company.

(Special to The Mirror.)

ST. LOUIS, Sept. 1.

Manager Garen's attraction at Havlin's during the week, We Uns of Tennessee, presented some pretty stage pictures and much excitement of a martial kind. Lillian Bayer, who assumed the leading role, did well. To-morrow matinee, on the Suwanee River, with Stella Mayhew as the feature, will open.

The Standard did well this week with the Majestic Burlesquers; the olio presented was above the average. The three Merrills, a bicycle trick-riding team, are especially clever. The Ragger Girls' dance was well received. Kate Dahl, the Choir Girl, had reason to feel uncomfortable amid her church surroundings at Mr. Butler's home of folly, and some of the audiences during the week accorded her act very scant courtesy. Sunday afternoon, Jacobs and Lowry's Merry Maidens will be the attraction.

Henry E. Dixey in Adonis drew great crowds again this week at the Delmar. Mr. Dixey found it necessary to add several new features to his part because of the demand for encores. He introduced several card tricks, as well as other sleight-of-hand work, such as he did while on the vaudeville stage. The coming week Manager Gumpertz will put on The Lady Slavey with the following cast: Roberts, Will H. Sloan; William Endymion Sykes, Alexander Clark; Vincent Evelynn, Carroll Johnson; Major Tolliver, Sherman Wade; Lord Lavender, W. E. Browning; Ikey Dinkelbinkle, Dave Abrams; Armetus Snipe, Ed Begley; Harriett, Lillian Cooley; Flo Honeydew, Ethel Jackson; Madame Pontet, Sadie Franklin; Phyllis, Ruth White.

Nora Bayes, a pretty singer from Chicago, was a great favorite at Forest Park Highlands during the week. Gallendo, the clay modeler, did a good act. The Moulin-re Sisters and the Newsboys' Quintet, who were retained from last week, made many new friends. Al. Waltz did one of the best roller skating acts ever seen here. Among the acts at the Highlands next week are Pete Baker, Polk and Kollins, Barrere and Jules, Ozay and Delmo, and Papinta.

The Suburban had a very good week, and presented a splendid show. The Xanns in a new Irish sketch headed the bill; their comedietta is full of life and action, and made a decided hit. The Everett Trio made a good impression. Josephine Gassman and her picksinny contingent were particularly well received.

Manager Gumpertz has the following acts for next week: World and Hastings, Martinetti Brothers, Galetti Monkey Comedians, Apollo, Al. Blanchard, and Fred Warren.

The Grand will begin the season with a matinee to-morrow. Manager Garen's first offering will be A Stranger in a Strange Land, with the following in the cast: Beatrice Norman, May Anderson, Estella Wilmott, Ottilie De Lano, William Friend, Charles Drake, E. J. Mack, Joseph Cusack, Charles N. Lum, Charles De Lano, F. G. Gorman, and Frank Connelly.

Managers Middleton and Tate, of the Columbia, open their pretty vaudeville house for the season to-morrow afternoon with the following bill: Todd-Judge Family, Victory Bateman and Harry Mestayer, Hilda Thomas and company, Mlle. Aimee, Four Miltons, Maximillian and Shields, W. T. Huston, Fogarty and Lavine, Pat Shea, Chris and Maude Lane, Charles Richards, the Brewers, and the kinodrome.

Manager Short will open the Olympic for the season Sunday night with Eddie Foy in A Night in Town. Week of Sept. 9, The Dairy Farm.

Clark Brown, who was press representative at the Columbia last season, and who has been filling the same capacity at the Suburban Garden this Summer, is to be the stage-manager and general representative of the Columbia this season.

R. L. Giffen, manager of the Imperial, announces the engagement of Maude Odell as leading woman of his new stock company. The first performance will be given Sept. 23. The play will be The Great Ruby.

J. A. NORTON.

PHILADELPHIA.

Season Opens Well—Labor Day Bills—Elks' New Home.

(Special to The Mirror.)

PHILADELPHIA, Sept. 1.

All our managers are pleased with the reception accorded our opening attractions and feel confident, in spite of the excitement usually attendant upon a Presidential campaign, they will have profitable returns.

Gilmore's Auditorium, with A Female Drummer, has been well patronized. The Angel of the Alley is next week's bill.

Forepaugh's Theatre, with the stock company in The Span of Life, is playing to large patronage. The production is worthy of praise. The Senator, with George Learock in the title-role, will follow.

A Ward of France, at the National Theatre, attracted only medium houses. For next week A Romance of Coon Hollow. Quo Vadis Sept. 10. Uncle Sam in China Sept. 17.

The Gerard Avenue Theatre opened this evening to a large house. The stock company appears to-night and next week in The Moth and the Flame. The performance was in every way pleasing. Durban and Sheeler have gone to a large outlay in staging the play. The Crust of Society Sept. 10.

The Eleventh Street Opera House, with Dumont's Minstrels, opened to-day. Two new and timely satires, The Shirt Waist Man and The Italian Band, at Willow Grove, are special features.

Caught in the Web, at the People's Theatre, has had medium houses. A Wife in Pawn Sept. 3. The Bowery After Dark Sept. 10.

The Roger Brothers in Central Park will open the season of the Chestnut Street Theatre on Monday.

The Walnut Street Theatre also will open Monday, with The Belle of New York. The Cadet Girl will follow 10 for a run.

Hashim's Grand Opera House opened this afternoon for the season with a strong bill of vaudeville headliners. The house looks very pretty and is the popular resort for uptown amusement seekers.

Keith's Theatre had a capital bill this week, including the Royles, the Sidmans, Clarice Vance, Howard Thurston, the Savans, Gus Williams, and W. C. Fields. House always crowded, day and night.

The Philadelphia Elks will move to their new headquarters, 1609 Arch Street, this month. They claim to have the finest house in the country.

S. FEINBERGER.

WASHINGTON.

Manager Berger Busy—Legitimate Theatres Still Closed—Big Sale at the Academy.

(Special to The Mirror.)

WASHINGTON, Sept. 1.

Everything continues quiet about the theatres, and news is scarce. The Columbia's opening is not settled, and the only sure announcement of the opening of the legitimate season is that of the New National Theatre, Sept. 10, with The Belle of New York.

Managers Luckett and Dwyer will have erected an ornamental iron entrance to the Columbia.

Frederick G. Berger is a very busy man just now. After starting rehearsals at the New National of his two A Poor Relation companies, he left here Tuesday with the Bachelor's Romance scenery, joining Tim Murphy. After a week with that company he will return to start the A Poor Relation companies on their way and will then devote his time to his stock company at the Lafayette Square. Much satisfaction is already expressed at the selection of Percy Haswell as the leading woman of the company. Miss Haswell became a pronounced favorite while with the William Morris Stock company at the Columbia last Spring.

Mrs. W. H. Rapley will return from Europe shortly.

The Academy of Music box-office opened Monday morning. The sale for the opening week is now nearly $1,000. Otto E. Selhausen, treasurer under the Rapley management, has been retained in a like capacity by Manager Hashim.

Grant Parish is Manager F. G. Berger's selection for advance man of the Alden Bass A Poor Relation company.

John Blackwood has been appointed dramatic editor of the Washington *Times*.

The Lyceum Theatre announces The High Rollers as the next week's attraction.

The Bijou Theatre, under the management of G. A. Wegenfath, will open Labor Day with The Queen of the Orient.

Chase's New Grand will begin its season Sept. 10.

The parks announce new and attractive bills for the coming week.

JOHN T. WARDE.

CINCINNATI.

Columbia and Walnut Open—Lagoon Season Extended—A New Stock Company.

(Special to The Mirror.)

CINCINNATI, Sept. 1.

The Walnut will open for the season to-morrow with Quo Vadis. The house will undoubtedly be crowded.

The season also will open at the Columbia the same day, when the bill will include Fred Hallen and Mollie Fuller, Joseph Adelman, Caron and Herbert, Grant and Grant, Fisher and Carroll, and the Three Constantine Sisters.

At the Lyceum, A Homespun Heart will be the bill, and the cast contains the names of Lillian Harris, Ann Singleton, Florence Webster, Page Spencer, Frank Hartwell, and Zack Evans.

The Ludlow Lagoon management has made a change of plans and the Lagoon will remain open as long as the weather is at all seasonable. The attendance continues satisfactory.

A Woman in Black will be produced at Heuck's by a company under the direction of Jack Hoeffler.

Robinson's Opera House has been leased by Walter S. Baldwin, of the Baldwin and Melville company, and it will be opened Oct. 7 as a stock company house playing to popular prices. The Prodigal Daughter will probably be the initial attraction.

WILLIAM SAMPSON.

BALTIMORE.

Melodrama and Burlesque—The Auditorium Opens—At the Parks.

(Special to The Mirror.)

BALTIMORE, Md., Sept. 1.

Reaping the Whirlwind will be presented at the Holliday Street Theatre next week. Hope Booth, in A Wife in Pawn, has enjoyed a week of excellent business and has pleased the patrons of the Holliday Street.

The American Burlesquers will hold the stage of Kernan's Monumental Theatre week of Sept. 3. The Trocadero Burlesquers have met with approval this week.

The Auditorium Music Hall will open Monday night next with A Female Drummer as the attraction. The theatre has been extensively improved and is more delightfully attractive than ever. The Palm Garden will continue to be a feature.

Bettina Gerard has entertained large audiences at Electric Park this week. Miss Gerard is very entertaining in her specialties and has proved a drawing card. Conkely and Husted, the Craigs, and Denwee and Dubelle are also in the bill.

Vaudeville will be given next week at Kernan's Hollywood Park, and the American vitagraph will continue as the attraction at River View Park.

HAROLD RUBLEDGE.

PARTICULAR PIKE COUNTY.

Pike County is far from being an inviting field for theatrical companies, yet it is none the less attractive for that. There isn't an "opera house" in the county—in fact, Milford, the largest town, has only about 1,200 population—but there are miles of glorious mountain country, jeweled with sparkling lakes, and seared with imposing gorges, through which crystal brooks come tumbling in a multitude of waterfalls. One could not wish for a more complete nor more agreeable change from the never-ceasing excitement and nervous strain of the city. Railroads and trolley cars have not desecrated the primitive charm of the region. The stage and the buckboard are still the best available means of transportation, except the bicycle, for which the roads are ideal. There is a ferry, crossing the Delaware at Dingman's, and giving rise to the name of the town. It is a flat, open scow propelled by man-power by means of a cable and a notched stick, and the present ferryman has run it for forty years.

Dingman's Ferry, probably the most beautiful spot in the county, lies between the Delaware and the mountains. Quaint and peaceful it is, nestling against the hillside. The natives are a dusky tan from the outdoor life, a tan that the visitor soon acquires, along with a vigor and exhilaration that remains long after his departure. Notwithstanding its primitiveness, the village is not difficult of access from New York. One doesn't have to rough it, for there is an excellent hotel.

Many theatrical folk have succumbed to the charms of Pike County, and make it their Summer home. Henry Guy Carleton, for instance, is building a place at Milford; Willis P. Sweetnam has a place at Lake Teedyuskung, and there are numbers of others that find rest, health and enjoyment in the fine air and beautiful surroundings.

CUES.

J. P. Howe, manager of the Seattle, Wash., Theatre, who spent part of the Summer in this city, arrived in Seattle July 20, and left soon after for a trip to Alaska and the Yukon, whence he returned to Seattle recently. He reports a most enjoyable trip. Next Summer Mr. Howe intends to visit Dawson City.

Zelle De Lussan, it is reported in Paris, is to marry the Viscount Andrade, a Spanish nobleman.

Paul Gerson returns to town this week after a Summer spent cruising and camping along the Iowa River. Mr. Gerson gave a dramatic recital last Thursday in Chicago before the New York and Colorado delegations of the G. A. R.

Elsa Marny, contralto, and Ingeborg Ballstrom, soprano, who are to be among the principal members of the Metropolitan English Grand Opera company, arrived in New York from Europe, on the *Kensington*, last Saturday.

Winfield Blake, the baritone, returned to town from his Summer vacation last week. He has been re-engaged by Kirke La Shelle for the role of Charles the Bold, in The Princess Chic, this season.

Luke Cosgrove will tour this season as Mephisto in Faust under management of Sheffield and Warfield.

The new Theatre at Clarksdale, Miss., will be completed Dec. 1. Harry March will manage the house in conjunction with his Greenville, Miss., theatre.

Lady Francis Hope (May Yohe) arrived from Europe on Saturday and may appear in The Gay Grisette, under A. H. Chamberlyn's management.

Rebecca Warren is ill at the home of Mr. and Mrs. E. H. Sothern (Virginia Harned) in this city.

Mrs. Charles Craig is ill at the Post-Graduate Hospital in this city.

September 26 has been fixed upon as the date for the opening of Hammerstein's new Theatre Republic, and the first New York appearance of James A. Herne in Sag Harbor.

ENGAGEMENTS.

Florence Woodruff, with May Irwin.

Genevieve Hill, with Louis James and Kathryn Kidder.

Guy Bates Post, with Gertrude Coghlan.

Arnold Reeves, as leading man of the Standard Theatre stock, Philadelphia.

Walwin Woods, for the lead in The Eleventh Hour.

Edmond Brussells, with Edward Harrigan.

Harry St. Maur, George Staley, Cecil Magnus, Elennor Barry, Kate Vandenhoff, and Mabel Aylward, to support John E. Kellerd in The Cipher Code.

Herbert Horton Pattee, for Henrietta Crossman's preliminary season, to play the lead in Mistress Nell. Mr. Pattee will return to New York on Oct. 1 to rehearse for Robert of Sicily, with Joseph Haworth.

Albert C. Davis, for A Child of Fortune.

Georgine Brandon (Mrs. Edwin Brandt), with Richard Mansfield.

Ned Risley, for Midnight in Chinatown.

W. P. Wallis, with William Bonelli, for An American Gentleman.

Roland G. Pray as acting manager and W. H. Pullwood as general agent, for A Hot Old Time (Eastern).

SAID TO THE MIRROR.

JOHN W. RANKSON: "In your correspondence from Montreal, Lotta Linthicum is referred to as Mrs. John W. Rankson, whereas she was the wife of my late son, James W. Rankson. The confusing of the Christian names has led many of my friends to think that I am dead."

JAKE SCHWARZ: "Kindly announce that all contracts for Waco, Texas, will be carried out by me, notwithstanding reports to the contrary."

THE MATINEE GIRL.

Reading of Mrs. Potter's new house on the Thames, with its old furniture and lovely blue china, makes one wish that our women actors took up this home fad right here in New York.

Plenty of actors have made homes for themselves, nearly all country homes, but the women of the stage have never made any feature of housekeeping.

Ada Rehan has the home fad, owning a town house and her bungalow abroad, and she contemplated another place at Montauk Point. Georgia Cayvan has a pretty home. Lillian Russell had a fine dwelling just off Riverside Drive, but she got tired of it and became a flatter; but I can't recall any other woman of the stage who has owned her own home here in town.

Even rich May Irwin, who owns any amount of real estate, is one of the women who live under the rule of the janitor and the elevator man.

The actors have had a perfect fever to own homes of late years. Francis Wilson started the idea with his New Rochelle estate, where he was photographed sitting on the piazza with his children, and it was such an idyllic picture that every actor in the bunch began to acquire a home.

Frank Daniels has a beautiful home at Rye. Stuart Robson has a delightful place at Water Witch, near Seabright. Nellie McHenry is near by, and William West and Charles Dickson are at Bath Beach.

E. H. Sothern has a house in New York, and Richard Mansfield also has a permanent abiding place within the city limits, but somehow they keep the reporters out, for one rarely hears of them.

Mrs. Potter has always featured her homes. Her London house has been described many times, and now she is right on the bank of the Thames with William Waldorf Astor and other toffs as neighbors.

She says she has grown rich, and she practically calls Americans a nation of hand-shakers. That is, she remarks that when English people give you their hand-clasp they mean more than we do.

I think it is rather a reproach to us the way in which England treats our actresses. Take Mrs. Potter, Edna May, and now Mabelle Gilman. They are not only raved over by the public and the press, but the English people invite them to their house parties and their teas and make much of them.

It is no wonder that these girls shake us and settle down in the hospitable fastnesses of St. John's Wood. It isn't that they are taken up by society, but that society runs after them and applauds and recognizes their cleverness.

At the very smartest of the social events, the garden parties, on the house boats, at the races, the bright, pretty women of the stage, English and American, are in evidence and people clamor for introductions to them.

William Black, the novelist, has made this pleasant feature of English life the theme of two or three of his most entrancing books. It would be impossible to write an American novel and truthfully picture any such situation.

I wonder why it is? Are the English people more hospitable or more sensible? Or is it that they don't regard money quite as seriously as we do?

Certainly American society needs some redeeming leaven to make it interesting and take from it the deadly dullness and appalling asininity that distinguishes it at present.

Little Marie Studholme, who came over with the Gaiety company, went to the races one day escorted by one of New York's gilded youths.

Some society woman he knew refused to bow to him because he was with an actress! Miss Studholme told me this herself with some amusement, for she couldn't comprehend the situation.

"At home," she said, "we go everywhere, and I have more invitations than I could begin to keep up with from men and women of title who entertain at their homes in town and country. Here you run after titles. There the titles run after us. Very droll, isn't it?"

It was pleasant to read of Roland Reed appearing in his new play the other night and catching on in such fine shape.

This coming back out of the jaws of death and the mouth of you know, and making a hit in a new play at the opening of the season, is characteristic of the recuperative powers of genius.

There are lots of people you can't kill. They have too much to do in the world. Roland Reed has been amusing audiences with his quaint humor and John T. Raymondish accents for so many seasons that he couldn't be spared.

Yet we all heard of him at St. Luke's Hospital only a few months ago, and doctors slicing him and sewing him up and saying there wasn't much chance for him.

But Roland Reed pulled through and calmly walked down Broadway one day and bought a new play, as though the hospital surgeon were merely an incident.

Isadore Rush has some stunning gowns in the new production, playing a woman M.D. She always wears her gowns well. Off the stage as well as on, she is trig and tailor-made and has that wonderful quality of youth that never dies.

I hate to talk about a stage girl looking eternally youthful, because there is always an inference that she is dreadfully old, but the last time I saw Miss Rush she was eating clams at Sheepshead Bay with her hat off, and her fine fair face, clear eyes and childish flaxen hair made her look like a school-girl.

And the telegraphed reports of the new play tell of Carolyn White, who made her debut in the new play with success, being Isadore Rush's daughter!

And there's Miss Russell's big girl, who doesn't begin to be as good-looking as her mother! But, hush! Miss Russell hates persons to be forever alluding to her youthful appearance.

"One would think I was about eighty to hear the way some of the papers talk!" she said one day.

Now that the Futurity has been won and my two friends, Mr. Corbett and Mr. McCoy, have closed the fighting season, we are ready for the theatres.

They all open up at once, and we shall have heaps of good ones to choose from. One doesn't know the Summer is over until you've been to a matinee, eaten raw Blue Point oysters and worn gloves.

No girl who knew what is what wore gloves this Summer, nor a hat, and we all rolled our shirt waist sleeves up to our elbows, so that we're pretty much on the black and tan order when it comes to tinting. But don't you care! Summer only comes once a year!

But the season which stopped so suddenly last Spring that it jarred us, is opening rich with dramatic material, and we will get the benefit of all the hard work that has been done for us this Summer by actors, managers, playwrights, scene painters and stage carpenters.

We don't half appreciate what a good thing we have of it here in New York, with all these plays right at our very doors. What an ungrateful thing human nature is, anyhow!

I heard of a man who opened a new bathing pavilion down in Coney Island last week. And on the opening day no baths were charged for. Everything was free. Well, what do you think?

When they took stock that night exactly sixty-five of the beautiful new blue flannel, going-either-way suits, trimmed with white braid, were missing.

What I can't get through my mental machinery is why they chose this good, kind man to victimize. Suits are rarely stolen at places where people pay for baths. And I should think that a wet bathing suit would be about as unpleasant to steal as a red-hot stove.

But kindness is ruinous to some people. It demoralizes them. Give them an inch and they'll take an ell. Give them a free bath and they'll take a bathing suit.

There are some days when newspaper horrors seem to run in currents. Breakfasting this morning, the Matinee Girl glanced through her paper as she idly nibbled broiled salt codfish *à la* Murrey (it's excellent), and suddenly she began to rub her eyes and thought she had 'em again.

First, it seems, at a place called Sharon, Mass., a convention of undertakers had an excursion to a cemetery, where they had a clam bake among the tombstones. Just absorb that idea!

Then at another place the unpleasant moving picture exhibition called the Passion Play was being given. A girl climbed on a barrel to get a better view. The top of the barrel went in and she was plunged to the neck in some vitriolic mixture used in the projection of the exhibition.

A woman and her husband were riding in an automobile along a Connecticut road when suddenly the carriage was enveloped in flame and the machine refused to stop. The occupants were wheeling in a blazing bonfire. They jumped and saved their lives.

Fancy this for light Summer reading in August.

Is it any wonder that the belfry of the modern newspaper editor becomes an abiding place for bats?

The Matinee Girl quite by accident stumbled upon a funny make-up the other day that reminded her of one of May Robson's disguises.

I was stopping with a friend at a Summer hotel. After talking things up for about half the night we decided to brush and braid and go to bed.

My friend went into the adjoining room and in a short while she appeared at the door to say good-night. She had put up her hair in some new-fangled sort of crimpers, each one of which has a dinky little pink or blue bow on it. There seemed to be about a hundred and five of these bobbing about her head.

She had a folded handkerchief in her hand. I concealed my emotion and looked at her with respectful inquiry in my face.

"Would you mind tying this for me?" she asked, placing it under her chin and holding the ends above her head. "Tie it real tight." I did so.

"Have you a tooth-ache?" I asked.

"Oh, no," she said; "I put this on every night."

"Why?" I asked, curiously.

"Well, you see, I have a tendency to a double chin, and so I tie it up tight every night. It keeps it from growing. It's a woman's duty to care for her looks. I put up my hair every night, too. It keeps it wavy."

"Well," I said, "it may give you a wavy chin and hair to do yourself up like that, but I wouldn't look as you do now for four dollars. You're a sight!" THE MATINEE GIRL.

ENGAGEMENTS.

By Liebler and Co., for The Adventures of Francois: Joseph Wheelock, Sr., Clement Bainbridge, Tom Hadaway, James T. Skelly, Louis Payne, and Anne Caverly.

Belle Parker, for Wiener Blut.

Leon Hattenbach, Marie Del Vecchio, J. W. Dennis, Jennie Fulmer, Marie Langdon, John Hepworth, F. Cecil Emmons, and Charles Mylott, for Hal Reid's The Prince of the World.

Fanny Martinoff, Beth Ross, and Fred Sullivan, with Esther Rujaero, in A Broken Heart.

Walter A. Parker, with Two Married Men.

RECOLLECTIONS OF ROSE EYTINGE.

The Wallack-Davenport Combination Days—Real Terror on the Stage.

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I do not remember the order of work done by the Wallack and Davenport combination, of which I was the third member, but I do recollect that we played a number of engagements in Boston.

Mr. Davenport's home was in Roxbury, where his family, consisting of his wife and six daughters, lived. His sons had not yet appeared upon this mortal stage.

Mrs. Davenport was a member of the stock company at the Boston Museum, whose performance was usually shorter than ours. Thus Mrs. Davenport was enabled to come to our theatre at the close of her evening's work, and would often be in time to witness our last act.

Davenport and Wallack often alternated the principal roles. Thus Wallack would play Othello and Davenport Iago, and *vice versa*. The same was the case with Macbeth and other pieces.

On one occasion, Othello being the bill, with Davenport as the Moor, Mrs. Davenport, when the curtain fell, rushed upon the stage, flung herself into her husband's arms and overwhelmed him with caresses and praises.

I, on rising from the bed on which a short time before I had been smothered, caught sight of my face in a near-by mirror.

Between my nose and my chin I discovered that my face had taken on the complexion of Othello, but this discovery did not greatly surprise me. Nevertheless, as I passed the Davenport group I drew Mrs. Davenport's attention to the circumstance and said: "Look what your husband did."

Davenport, no whit embarrassed, replied: "Yes, I set my mark upon her."

It was at the Boston Theatre that we produced a dramatic version of The Lady of the Lake. In the piece Scott's text was carefully preserved, the only change made being the dividing of the poem into acts and scenes. But at the end of the piece a difficulty arose.

After the duel in which James Fitz James kills Roderick Dhu, it was felt that the curtain could not be happily brought down while the vanquished chieftain's dead body lay at our feet. Nor could it be removed without a motive, which the poem at that point did not offer.

Just then Edward H. House, better known as "Ned House," sent in his card. His presence offered a solution of our difficulty.

He was admitted and greeted with effusion. Greetings over, we explained our dilemma, and suggested his writing a few lines in strict Scott metre which should furnish a pretext for Roderick's followers to bear him off to honored but unseen burial. House, taken completely by surprise, very naturally demurred, pleading utter lack of preparation, and unfavorable conditions for wooing the Muse.

But he was reminded that he had intruded on a Highland stronghold where might was right. In short, he was besought and bullied and urged and hustled into a little room on the stage, half dressing-room, half office, where, after having been provided with paper and pencil, the door was locked upon him.

Warning was conveyed to him through a broken window that his release depended upon his production of the required lines.

Persuasion, entreaty, pleading of important engagements, were alike in vain; and at last he complied with the rigorous demands of his captors.

I forget the entire stanza, but it ended with the following lines, spoken by the victorious Fitz James:

> Now hard by Coilantogle Ford
> The chieftain's corse lies on the sward;
> It is not mete so great a foe
> Untended by his clan should go.
> Summon his henchmen tried and true,
> To bear away brave Roderick Dhu.

Then the triumphant king, the vanquished chief, timely bard, and, I beg to add, Ellen, the Lady of the Lake, all adjourned to luncheon.

It was at the Boston Theatre that we produced a dramatic version of Tennyson's "Enoch Arden." In this case, also, the lines of the original poem were retained.

Wallack played Enoch, Davenport Phillip Rag, and I Annie Lee.

They were both delightful in their respective roles. Davenport, in the soft gray tints of the miller's garb and the large soft gray hat which made such a fine background for his handsome face and his kindly blue eyes, was a picture.

It is not possible to imagine anything more pathetic than Wallack's picture of Enoch Arden upon the Lonely Island, or the desolate cadence of his voice as he said:

> the blaze
> Upon the waters to the east—
> The blaze upon the waters to the west—
> The scarlet shafts of sunlight—
> But no sail.

I remember another scene which was inexpressibly sad. That in which Enoch returns to his native village, to find Annie his wife—his wife no more, but married to Phillip, living with his children and Phillip's child in peace and plenty.

The stage was divided down centre, one side representing Phillip's home, a cozy interior, ruddy with firelight and bright with happy faces, the daughter singing, and everything typical of comfort and happiness.

The other side, the road, bleak, cold, dark, and Enoch peering in at the window; then, flinging himself upon the ground, crying in heartbroken accents to God for strength

> Never to let her—
> Never to let her know.

It was here, too, that I first played Hortense in The Man in the Iron Mask. Mr. Wallack, who played The Man, was most explicit and emphatic in his instructions to me as to my work in Hortense, particularly concerning the fourth act, in which I was to get my first glimpse of the unfortunate prisoner. He told me to make my entrance from left, looking off left, as if continuing my farewell to some unseen person, and to carefully avoid seeing him—The Man in the Iron Mask—until I reached the centre of the stage and actually bumped against him.

I was then to turn, see him, throw my hands up, and, with a wild shriek of terror, fly from him down to the extreme left corner.

At night I carefully obeyed these instructions. When I turned and saw before me a ghastly figure, clad from throat to feet in dull, rusty, close-fitting black; his hands, bloodless and fleshless, hanging supinely at his sides; his head and neck and shoulders completely covered by an iron casque, I for the first, and I believe only time in my life, gave way to terror.

I forgot that it was Mr. Wallack, forgot where I was, forgot everything. Uttering a shriek, I fled, I knew not where, anywhere to escape that dreadful Thing!

I was only stopped in my wild progress by bringing up against the stage-box.

I was recalled to a realization of where I was by the applause. Never, before or since, have I received such recognition, and its long continuance gave me time to recover myself and take my proper place, and play it to an end.

Again and again the curtain was drawn up, that we might acknowledge the applause which was showered upon Mr. Wallack and myself, and after the curtain fell I was overwhelmed by praise from Wallack, Davenport, everybody.

For me, I just held my tongue.

ROSE EYTINGE.

GOSSIP.

Sarah Cowell Le Moyne has secured a one act Irish fairy play by W. B. Yeats entitled The Land of Heart's Desire, and will produce it as a special matinee during her coming engagement at Wallack's on the same bill with Browning's In a Balcony.

Frank Daniels, in The Auto, played to more than $2,200 on Aug. 26 at Manhattan Beach. The company will now travel for the West on a tour that will include all of the prominent cities of the Pacific Coast.

Chauncey Olcott and his company left on Thursday for Minneapolis, where on Monday they opened their season in Mavourneen. Later Mr. Olcott will produce the new play written for him by Augustus Pitou.

The Gentleman from Texas, booked to open early in September, will not be produced until after the election. The necessity of rewriting portions of the drama has occasioned the delay.

Maude Winter arrived in New York from Europe on the steamship New York on Aug. 25, in company with Mrs. Leslie Carter and David Belasco.

Mr. and Mrs. E. H. Low, the transportation agents, have forsaken their busy New York office for ten days to make a flying vacation trip down the St. Lawrence and through the White Mountains. They will return this week.

The Savoy (late Schley) Theatre controversy has simmered down. David Henderson is said to have dropped out of it. Alfred E. Aarons, to whom he assigned his lease, was thrown out on Aug. 22 and threatened dispossess proceedings against Simon Dessau, who holds the property. On Aug. 24 the Savoy Amusement Company elected these officers: M. B. Leavitt, president; C. J. Fleury, vice-president; George S. Abell, secretary, and Simon Dessau, treasurer. Mr. Aarons wound up the argument on Aug. 31 by securing a ten years' lease of the theatre.

F. Marion Crawford has notified Liebler and Company that he will come to this country to witness Viola Allen's appearance in the dramatization by himself and Lorimer Stoddard of his story, "In the Palace of the King," at the New National Theatre, Washington, D. C., Sept. 24.

J. H. Shepard is writing a new farce entitled Do You Know Spooks? upon an order from T. H. Winnett.

Jessie Burnett canceled her engagement with The Bowery After Dark after the first rehearsal as she is suffering with rheumatism.

The subscription sale of seats for the season of the Metropolitan English Grand Opera company will begin on Sept. 17. Seats may be purchased for the entire season or, under a new arrangement, the same seats may be secured by paying for them week by week.

Marie Gilmer is playing a wide range of parts with the Richards Stock company, now in Canada, including Anne of Austria in The Musketeers, and Marguerite in Faust.

H. A. McEachie, editor of the *West Texas Stockman*, has leased the Colorado, Tex., Opera House for this season.

Esther Rujnéro, who will be remembered for her work in Human Hearts, has written a melodrama, A Broken Heart, in which she will star this season, making a two weeks' preliminary tour of the Silver circuit and opening in Denver Sept. 16. Miss Rujnéro and her new play will be seen in the East during the Winter.

Elizabeth Leslie and her daughter, Rubie, are at their home in Buffalo. Miss Leslie's father died recently, and she, having canceled an early engagement, will not reappear until later in the season.

William Otis, Jr., of Newark, N. J., during the past two years has made a collection of players' pictures from THE MIRROR and the magazines. They now number more than twelve thousand. Mr. Otis' idea is to have the largest collection in the world, and he appears to be in a fair way to accomplish this object.

Liebler and Company have received from Israel Zangwill the dramatization of his story, "The Mantle of Elijah," that they will produce during the season.

Henry Arthur Jones' new play, The Lackey's Carnival, will be produced on Sept. 29, at the Duke of York's Theatre, London, and another new play of his will be seen in November at the Wyndham Theatre, London.

Harry Gilfoil heads the cast of A Trip to Chinatown again this season. Mabel Montgomery has been re-engaged for the widow, and Fleurette will be a member of the company.

Claudia Petite, formerly a member of Francis Wilson's company, and The Geisha and The Circus Girl companies, is about to return to the stage, after spending two years in the further cultivation of her voice under the tuteiage of Signor Torriani.

Eddie Foy and his company left town on Aug. 29, to open in St. Louis this week in A Night in Town.

Stuart Robson is rehearsing Oliver Goldsmith at the Berkeley Lyceum.

Warren G. Richards is touring the Michigan Summer resorts.

Alice Magill and Marie Elmer, of Melrose and Elmer, will join in a sister act with A. Q. Scammon's Side Tracked.

Will A. Sands, the well-known actor, who retired in 1893 and went to Florida, has been nominated for State Senator from Polk County, on the Republican ticket. He is now postmaster at Auburndale. He was last seen on the stage as Judge Knox and Major Putnam, in The Charity Ball and The Wife, which parts he played for three seasons with the touring company.

Franklin Sargent will give a special matinee performance of Mrs. Sutherland's four-act play, A Maid of Leyden, at the Empire Theatre in November.

Lotta Linthicum did not go to Montreal, as has been reported, but, with her mother, will remain the guest of her friend, Mrs. Everett, at Shinnecost, Mass., and will stay there until she goes to Indianapolis to play leading business in the stock company. Robert Peyton Carter and wife, Ruth Holt, are also at Shinnecost, but most of the others of the theatrical colony have left for the season.

Gus Hill was driving with Harry Watson and two other friends recently, at Long Branch, when a train frightened [illegible] running it to bolt. Mr. Hill and Mr. [illegible] pitched into the road, without [illegible] a shaking up to Mr. Hill, [illegible] who plays a leading part in [illegible], was thrown on a railing, his [illegible] almost perforated by spikes, and [illegible]. The other members of the [illegible] escaped with [illegible] races will be held at [illegible] Sept. 6, the entries including [illegible] Jr., Harold Vanderbilt, George [illegible] Mackay, and Knight Neftel.

THE NEW YORK
DRAMATIC MIRROR

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The Organ of the American Theatrical Profession

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HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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Largest Dramatic Circulation in the World.

THE EXIGENT MELODRAMA.

To the making of plays there is no end—plays that see the footlights. The plays that are produced of course bear little relation in number to the plays that never are known outside of their fond authors and the favored—or unfortunate—friends of those authors to whom they are read and explained. But the number of acted plays is large, although the number of plays that survive is, as always has been the case, very small. And of the many plays produced those brought into being by some momentary public excitement are numerous. For the most part they are melodramas, and to classify them under the general head of "the exigent melodrama" would seem to be proper.

This sort of melodrama also may properly be called the yellow drama. It bears the same relation to regular drama that the yellow newspaper does to dignified journalism. Its chief aim is sensation, and its multiplied thrills are built upon some incident or series of incidents fresh in the public mind, or on the broader operations of "grim-visaged war," whose excitements it burlesques, throws out of perspective, or turns topsy-turvy, to tickle local or national feeling.

Yellow journalism is a thing of differing effects, as is also the yellow melodrama. It is the proud boast of the successful politician, as it is the cry of the unsuccessful politician who never gives up his particular ship, that there are no classes in this country. This may be so, but there are persons of various and varying tastes, as there are persons of divers conditions. The man who dines at DELMONICO'S or at SHERRY'S would probably starve, or come very near starvation, before he could do away with the food that the laborer seen on New York's uptown streets eats with unmistakable zest. Thus the yellow newspaper and the yellow melodrama, both of which are consumed with evident pleasure and with no evident ill effect—by a multitude, would give to the patron of dignified drama and dignified newspapers mental dyspepsia, if nothing worse.

This season no doubt will see an unusual number of such melodramas, in spite of the fact that it is a presidential year, for the time is big with events that make such drama possible. The Cuban conflict with Spain, and later the war between this country and Spain, caused many a travesty of historical facts and military operations on the stage. The events in the East, and particularly in China, afford a rich field for the yellow dramatist, and that he will hasten to the harvest is plain even now, at the beginning of the theatre year.

What is here said must not be construed as a reflection upon that very useful and admirably effective play known as the melodrama pure and simple—a play which, though the aesthetic critic who devotes himself to the fine arts contemns it and the dilettante disesteems it, still pleases, if it does not inspire, the multitude. The regular melodrama is built on lines far different from those of the sensational play concocted for the moment, and there are types of it that have survived generations of players, whereas the exigent melodrama is as ephemeral as are the memories of the events upon which it is based.

PICTORIAL PRINTING.

ANOTHER article that supplements the several articles published by THE MIRROR during the Summer on subjects touching the business side of the theatre will be found in another column of this journal this week. It relates to the decrease in the value of pictorial printing put out to advertise theatre attractions, and the causes thereof.

Lithographic work for the theatre has lost much of its effectiveness because of its lack of individuality and originality and the competition with it of chromatic work posted to advertise medicines and commercial enterprises. The printing of the enterprises thus mixed with theatre printing on the boardings and elsewhere enjoys a great advantage over theatre printing in that it remains posted for weeks, and, in fact, often until it is destroyed by the elements, unless it be renewed, as it frequently is renewed, and thus it steadily appeals to the eye, whereas theatre printing has but a short term of appeal, aside from its being practically lost in the multitude of non-theatre devices with which it is posted.

Moreover, beyond its advantage of practical permanency, the printing used to propagate medicines and commercial ventures has an individuality that much theatre printing cannot show. The average poster of the non-theatre enterprise has a striking artistic character that attracts attention, while theatre printing as a rule is monotonous in its conventionality where it is not so improbable in its pictures as to excite incredulity instead of interest.

There is, of course, theatre printing of the better class that is both artistic and individual, although its examples are comparatively few, and this printing performs its mission in spite of the outside competition to which it is subjected and in almost any circumstances that would militate against it. Pictorial printing for the theatre will continue to be used as extensively as ever, no doubt, but to be effective under present conditions it must become more individual and artistic and be less monotonous and conventional.

A CENSOR IN A SMALL CITY.

WASHINGTON, Pa., is a town of long standing, if one may judge from the fact that its chief corporation authority is a "burgess," an official whose dignity and name survive from early Dutch days. The city is also called a "borough," which is another ancient designation that has been modernized in the classification of the various corporations that together make up Greater New York.

The borough council of Washington recently passed an ordinance placing the license fee for each play represented in that borough at $1. To the metropolitan mind this exaction would seem to be quite reasonable; but to a manager in a city like Washington it probably means at least $60 a year, and that is a sum larger than the average license tax in towns of like size. The ordinance was passed by the council of Washington, but the honorable burgess of the borough—evidently a fair-minded man and a lover of the theatre—returned it with a veto, giving as his reasons for that action that the tax was exorbitant, and that it would be inconvenient for the local manager to make application for a license for each play that came to town. The borough council—which seems to be composed of men less liberal than the worthy burgess—considered the matter again in the light of the veto, and deliberately repassed the ordinance over the head of the burgess.

The burgess of Washington, who in reality is mayor of the town, may not be able, by veto or otherwise, to dominate the borough council, a body that enjoys the powers of a Board of Aldermen, but by the terms of this particular ordinance he possesses all the powers of a censor of the local stage. The ordinance reads thus:

> Any person, company or corporation desiring to give an exhibition within the limits of the said borough shall first pay to the treasurer of said borough the fee prescribed by the third section hereof, for which the said treasurer shall give a receipt, which receipt shall be presented to the chief burgess, who shall issue a license for such exhibition, retaining such receipt; provided that it shall be in the discretion of the chief burgess to refuse such license if, in his judgment, the proposed exhibition should not be permitted, in which case he shall indorse on the back of said receipt "Refused," and return it to the person presenting the same; and on the surrender of such rejected receipt to the borough treasurer he shall refund the sum paid therefor.

It will be seen that the power given in the foregoing is absolute and arbitrary, and that a burgess of Washington may "veto" any theatre representation in that borough without fear that his decision will be overturned. From his action on this ordinance it is plain that the present burgess of Washington is a broad-minded official and citizen, and that under his administration the theatre may enjoy all reasonable liberty after payment of the fee in each case provided. The election hereafter in Washington of some person of illiberal mind and with a dislike for the theatre, however, would mean a hazardous time for the local manager, unless such a burgess should be accompanied in office by a borough council that in its turn could defeat antagonism to the theatre by the repeal of the present ordinance.

INDIVIDUALITY IN ADVERTISING.

Individuality in advertising is the symbol of success, yet the majority of theatrical managers do not seem to be aware of the fact.

To what does it avail if one company's advertising matter is like unto another's? Once lithographic paper was all that was necessary to attract undivided attention, but that was when type-work was the rule.

Nowadays the theatrical lithograph is in the minority amidst the mass of commercial printing, and the result is that it is fast losing its individuality. In every city and hamlet of any size one is greeted with the soap litho, the chewing-gum litho, or this or that one's cereal litho, until the eye wearies of the endless sameness of color, and, like everything else that becomes commonplace, one no longer regards the lithograph with anything but the hasty glance that the chances are records no impression beyond the moment.

Now the commercial lithograph, remaining on view as it does week after week, has undoubted value, despite its position; but the theatrical lithograph that must create immediate and widespread recognition in a few days at most must be strikingly effective in originality of motive, design and coloring to produce results.

It is said that "imitation is the sincerest sort of flattery." Be that as it may, it is the rut of advertising in which so many of our organizations are laboring. The highly incongruously colored window or standwork depicting the villain foiling the hero or *vice versa*, or the heroine struggling with poverty, the elements or something worse, is becoming about as hackneyed as the claptrap scenes and devices of the machine-made drama or comedy. Pictorial work is a powerful factor in advertising, but it must be original to meet the demands of up-to-date competition. The organization whose "ad." matter stands out from the surrounding mass is the one that will gain the coveted recognition. Appeal to the mind through the eye by originality. Don't misconstrue the word "originality" to mean misrepresentation. Misrepresentation in pictorial advertising has dealt so many sledge hammer blows at this method that the value of the method has been not inconsiderably impaired. Nowadays, when a striking poster attracts a crowd, the invariable comment is: "It's a fake picture." This idea is daily becoming deeper rooted in the public mind, because shortsighted advertisers forget that "You can't fool all the people all the time."

In this period of specialists and specialties no advertiser can afford to neglect the demands of progress, for turn where you will, it is the concern with a specialty in advertising that is proving the success of the hour—the concern or attraction with some device, some method, whereby it stimulates public curiosity. An idea that is away from the advertising rut, when properly directed, individualizes the user by centralizing public attention.

The number of companies that follow one another into a city with practically the same advertising equipment is incredible; the same lithographic printing, the same type-work which makes up in type the misrepresentation neglected by the pictorial matter—and all this matter is distributed in precisely the same manner. Numerous companies carry heralds or fliers of some sort, too often filled with a mess of meaningless adjectives floundering about in a sea of unconvincing statements. They are all using the same stereotyped matter and methods and wondering at their lack of popularity. A simple problem which, if unsolvable, is not to be wondered at.

Prosperous mercantile houses find it necessary to employ devisers of original methods for advertising. They publicly offer inducements to outsiders with ideas of commercial value. They spare neither time nor expense to gain an advantage over their competitors. How many of our theatre organizations are doing likewise? The average manager boasts of his three or more color printing, of the variety of it, of the *furore* it will create among the "natives," but he seldom brings a specialty to attract attention and cause discussion; he doesn't require it, he says, and he apparently cannot see that any other printing in existence is better or even as good as his. Where would our successful mercantile houses be did their managers take this shortsighted view of so important a matter? What would become of their concerns—or would they survive did they follow the misrepresentation methods of their theatrical brethren?

One must win the public's confidence to gain the public's approval. One must attract the public's attention to win its confidence. Ignorance of the laws of advertising which modern competition has framed excuses no one, and the sooner this fact is generally realized the sooner will individuality in advertising be recognized. ORMSBY A. COURT.

GILLETTE AND THE DRAWBRIDGE MAN.

William Gillette has a penchant for queer boats, as was evidenced by the brief but hectic career of the *Holy Terror*, in which he sailed a few years and which caused great havoc and consternation among seasoned navigators. This year he fixed up an old yacht, rechristened it the *Sherlock Holmes*, and took a party of friends up the Sound in this craft recently. Rumor has it that the trip was accomplished in no very rapid time and that, turning aside from the beaten wake, the *Sherlock Holmes* came up against a drawbridge in a certain inlet. The bridge didn't open any too promptly, and Captain Gillette arose to accost the keeper of the bridge.

"Hey, hey there!" shouted Gillette.

"What craft is that?" called the keeper, doubtfully.

"This is the *Sherlock Holmes*," was the reply.

"Where do ye hail from?" cried the drawbridge man.

"New York," sung out Gillette.

"What day did ye sail?" asked the other.

"July 29," replied the actor sailor.

"What year?" shouted the keeper.

And then came a dead pause that beat any Gillette had ever put on the stage.

RANK SACRILEGE.

"What means this mob of citizens,
All reverent and bowed,
That linger in the sunbaked streets,
And fear to speak aloud?
What chant is this that scrapes the air
And makes the horses shy—
What mighty psalm of praise, forsooth,
And what's it for, and why?"

Oh, stranger, hide thy face for shame!
That mortal man should be
To ask such easy ones as these,
And tremble not with me!
Go, get thy harp and dulcimer,
Thy cymbals and thy lunch,
And join in squelched and simple faith
The glorifying bunch.

Where hast thou been these latter days?
How came thy mind so small
As not to know the glamour of
The Greatest Thing of All?
Are not thy poor eyes dazzled, too;
Do they not blinded fall
Before True Greatness' aureole,
That percolates that wall?

"What wall?" say'st thou? Ye gods, thou fool!
Canst thou not see the Light,
The Apotheosis of Art,
The Only Thing in Sight?
"What wall?" forsooth! That playhouse wall!
Bow down, salaam, with care!
Lest thou be blasted where thou stand,
For MANSFIELD is in there!!!

—THE ABSENT ABEMBER.

DIRECTOR CONRIED'S RETURN.

Heinrich Conried, director of the Irving Place Theatre, returned from his annual trip to Europe last Wednesday on the *Kaiser Wilhelm der Grosse*. As usual, he brought with him a considerable number of new plays, and contracts with several players, noted in Germany, who will come to America to appear under his management. During his stay in Berlin, Director Conried was decorated by the Secretary of State, Baron von Richt Hofen, in behalf of the Emperor, with the silver emblem of the Order of the Cross, Third Degree. It is the highest decoration that has ever been conferred by the German Government upon a member of the theatrical profession.

"My journey was, as usual, divided between work and pleasure," said Herr Conried to a MIRROR reporter. "I was very busy most of the time in reading and considering plays, of which I secured fifty-eight, and with making contracts with artists for the company this season. In the way of recreation, I visited Oberammergau at the time of the Passion Play, and made a long carriage tour through the Tyrol. Among the plays that I brought over are Die Gestrengen Herren, Kadelburg's Firenfell, Brandmal, Gold mine, Above Our Power, Exil, Authority, Honeymoon, Escadron, Froschweiler, Lindau's Herr im Hause, Der Gute Ton, Unbeschriebenes Blatt und Jugend von Heute. All of these dramas have been successful in Germany.

"The principal star of the season at the Irving Place Theatre will be Helene Odilon, a noted actress and a beautiful woman, who will play a two weeks' engagement in April. The new members of the regular company will be Marie Eisenhut, of the Hof Theatre, Weimar; Kathi Frank, of the Stadt Theatre, Frankfort; Hedwig Lange, of the Deutsches Theatre, Berlin; R. Emmerich, of the Hof Theatre, Hanover; R. Hofmann, of the Stadt Theatre, Breslau; H. Gutbert, of the Hof Theatre, Weimar; J. Schamberg, of Prague, and Adolf Zimmerman, of the Hof Theatre, Wiesbaden. The season will open September 29 with the production of Schnitzler's drama, Vermächtniss."

A. C. A. RECEPTION.

The fifth reception of the Actors' Church Alliance was held last Thursday afternoon in the Parish Hall of All Souls' Church, at the corner of Madison Avenue and Sixty-sixth Street. There was quite a goodly attendance, despite the heat of the day, and although the invitations read "from two to five," it was nearly six o'clock before the gathering dispersed.

The entertainment of the afternoon consisted of recitations, songs and speeches by members of the organization, and the programme was carried through in an informal and very enjoyable manner. A trio of instrumentalists, consisting of Messrs. Stringham, Beckford and Wilcox, played a number of selections. Sadie Stringham sang, with great success, two new coon songs, written by her brother, entitled "Just a Rag" and "The Saddest Nigger." Addresses were made by the Rev. Walter E. Bentley, the Rev. F. J. Clay Moran, the Rev. Mr. Bucknaster and Mr. Graham, secretary of the Church Temperance Association. Aunt Louisa Eldridge recited "The Star Spangled Banner." Miss Costello gave an amusing little monologue, and Sydney Cowell sang a Scotch song delightfully, playing her own accompaniment. During the intermission refreshments were served.

The Rev. Walter E. Bentley, secretary of the Alliance, has been appointed assistant to the Rev. Heber Newton, D.D., of All Souls' Church, and will officiate regularly at the evening services. He will be at the church every day from two to four to attend to the interests of the Alliance.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

M. C., Chicago: Players may be addressed in care of THE MIRROR.

INQUIRER, La Crosse, Wis.: William F. Owen was at one time a member of Julia Marlowe's company.

L. B., Keene, N. H.: David Whiting died at Deerfield, N. H., on Feb. 27, 1881. He was the father of Joseph E. Whiting.

M. N., New York: Corinne has not announced that she intends to leave vaudeville. She has spent the Summer in Europe.

R. E. CARIVEAU, St. Paul, Minn.: The Richard Mansfield Almanac was published by D. Appleton and Company, New York, and copies may be obtained from them.

OLD NEW YORKER, New York: Clara Fisher appeared at the Park Theatre in the drama, Home, Sweet Home, in April, 1829. The play was a translation from the French, and was popular at the time. It contained several musical numbers, of which Miss Fisher sang "I Remember that Sweet Hour," "The Merry Mountain Horn," and "First Love Is But a Name."

ENGLISHMAN, Chicago: 1. Eliza Lucy Bartolozzi (Madame Vestris) was born in London in 1797, and made her stage debut at Drury Lane Theatre on Feb. 19, 1820, as Lilla in The Siege of Belgrade. She died at Gore Lodge, Fulham, on Aug. 8, 1856. 2. John Baldwin Buckstone was born at Hoxton, England, on Sept. 14, 1802, and made his professional debut as Captain Auburi in The Dog of Montargis. He died on Oct. 31, 1879. 3. John Brougham died on June 7, 1880.

THE USHER.

The chairman of the Western Passenger Association has delivered himself of an important ruling regarding the transportation of theatrical companies—one that is calculated to add a burden to managers that carry small organizations.

Chairman McLeod declares that "the intention of the rules relative to the per capita party rate is to require the minimum of twenty-five passengers, exclusive of the advance agent, in order to secure the concession of free transportation for a baggage car."

This means that the carriage of scenery will have to paid for extra and that only the ordinary amount of baggage allowed to individual passengers will be carried free unless a company buys twenty-five or more tickets.

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John Drew, for the first time since he became a star, will have what may properly be called a "production" this season.

Mr. Drew's expenses have always been comparatively small, owing to the nature of the plays in which he has acted. They have generally called for simple scenery and short casts. After the luxury of The Tyranny of Tears, which only required five actors, Richard Carvel will seem to him like an extravaganee.

What can be more ideal to the star or manager than a cast of five people, with the meagre salary list and transportation expenses that that involves?

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Frank Mostyn Kelly has just published a *brochure* entitled "Well-Known Players in Caricature." As the readers of this journal know, Mr. Kelly is quite as clever in the vein of exaggerated theatrical portraiture as in his work as an actor. The subjects of the caricatures in this publication comprise many of the leading stars as well as a number of actors whose personal popularity is perhaps greater than their professional note. The drawings by Mr. Kelly are well reproduced, and each bears a *fac-simile* of the actor's autograph.

●

The weather last September was remarkably favorable for the theatres that opened early, but that need not give comfort to those who have their productions scheduled for the same month this year, as in our climate there are no reliable precedents.

Perhaps it is because of this uncertainty and also because of the campaign bugaboo that very few notable new plays will be seen in New York before late October. Indeed, there are not many productions of great promise set down for the season any way.

With the exception of L'Aiglon, no great dramatic literary event is on the *tapis*, although among the swarm of plays in preparation about whose merits little is known in advance there may be a number of fine things. There are too many dramatizations of ephemeral novels in view to lend strength to the hope that the new season will be prolific of many really impressive or powerful plays.

●

Sometimes the *Herald* makes a good editorial suggestion. On the subject of the spasmodic crusade against theatre ticket speculators it says:

To tell the plain, unvarnished truth, New York patrons of theatrical amusements take very little stock in these managerial attempts to rout "the man on the sidewalk." You cannot make the public believe that there is good faith back of the professed attempt to do away with "the middleman," who stands between the patron and the box office. The managers declare that they desire to drive him from business, but the public hold that the managers are really only interested in driving away the "man on the sidewalk" for the benefit of the "man in the hotel," who also has tickets for sale at a premium, and is even suspected by a goodly portion of the public of being "in" with the theatre.

Even more to the point is the remedy which the *Herald* points out. "If they are determined to put a stop to it," it says, "without bias or prejudice, why don't they all get together and place tickets on sale at many convenient points at box-office rates? That would carry with it a real showing of practical determination to stop an evil, an imposition and a nuisance."

The *Tribune* also has some sensible views on the subject of this abuse, which it states as follows:

There may well be two opinions as to the theatre ticket speculator's right to exist; it is hardly necessary to debate the proposition that, in the present state of his calling in this city, he is an almost unmitigated nuisance. Many people will therefore be hastily led to praise the action of the theatrical managers who are endeavoring to break up the speculators' business so far as it affects their particular theatres. Such attempts on the part of managers have been made before, with little or no measure of success, unless the gratuitous advertising thus secured by the theatres was the end of the movement. Meanwhile the box office of the average theatre continues to be the worst place at which to buy seats, since the best places in the house are sold *en bloc* to hotel ticket agencies and the sidewalk speculator, the abuse having grown to such proportions that patrons at one popular Broadway music hall have resigned themselves to paying $3 in the street for orchestra chairs which are advertised at $2, but can never be purchased at that figure because the canny management prefers the more lucrative alliance with the speculator.

It may not be possible to abolish the ticket speculator altogether; but we would suggest, with all due humility, that the managers of our theatres, during the season which is about to open, retain for the benefit of the general public a few seats which may be bought at the box office at box-office rates, and that they insist upon police protection which will keep the more obstreperous of the speculators from assaulting the arrivers at the very gates of the Temple of Thespis.

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Scotson Clark, a young Englishman formerly well known in New York both as an actor and an illustrator, went to London some time ago to pursue his art work there. He got out a book on music halls which was successful, and now he has identified himself with Charles B. Cochran's Theatrical and Music Hall Agency, in Chancery Lane. They have a large business and they are making a specialty with what over there they call "big terms."

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Will A. Page, dramatic editor of the Washington *Post*, writes that he has not been engaged as Mr. Berger's press representative at the Lafayette Square Opera House. Mr. Page, it appears, notified THE MIRROR of the plans of the stock season at the Lafayette at Mr. Berger's request, and he denies that he is the press agent of the theatre.

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Paul Potter is here for business purposes and also to secure material for a report on the American theatre to submit to the International Congress of Dramatists that is to be held in Brussels this Autumn.

Mr. Potter intends to gather data of an extensive character, and he will incorporate in his report details respecting the stage, the front of the house, and a survey of the field of American dramatic writing.

●

Mr. Potter is quite able to prepare such a report, and if he will make it as complete and accurate as possible he will doubtless open the eyes of his European contemporaries to many amazing and remarkable facts. Foreign dramatists have drawn such vast revenues from this country, thanks to the tendencies of our most active managers, that it is time they should have a comprehensive understanding of the methods and characteristics of the theatrical business in this country.

THE ART OF ACTING.

It has been said that I err in attaching as much importance as I do to the utterance of the lines in stage personations.

If I do err herein, I err in good company—I err in company with all the great actors that have lived. It is, always has been, and it always will be their superior elocution that especially distinguishes the greater from the lesser histrions. It is chiefly by their mode of speaking their lines that we judge the merits of actors, no matter what the character of the drama may be that they appear in, and the higher the character of the drama, the easier it is to judge by their utterance of their respective merits.

If the great players of the past are made the subject of conversation by those that have seen them, what is recalled, what is dwelt on? Is it the manner in which they walked, stood, sat, or gesticulated? Never! It is always the manner in which they spoke this speech or that, or, possibly, the manner in which they uttered a single sentence. Mr. Forrest never tired of descanting on the merits of his great predecessor, Edmund Kean, of whom he once said to me:

"You might take a Betterton, a Garrick, a Kemble, and a Talma, and add to them old Roscius of Rome, and the sum of them all would not make one Edmund Kean."

But did Mr. Forrest, in speaking of Kean, ever dwell on anything but his wonderful elocution? Never! In rhapsodizing on the marvelous powers of Kean in my hearing he once said:

"I would give fifty dollars a week for the rest of my life and fifty dollars a week for fifty years after my death, if my estate were sufficient to do it, to hear any one read Othello's 'Farewell' once a week during the rest of my life as Edmund Kean used to read it. I have tried for years and years to read it as he read it, to produce the effect with it that he produced, yet I have never succeeded but once. It was down at the old Broadway Theatre. One night I struck the keynote and went through it to my entire satisfaction, and was rewarded with five distinct rounds of applause. I went home happy—I thought I had it at last, but I hadn't. I have never been able to do it since. God Almighty was pleased to inspire me for that one occasion, and for that one only."

I have also heard the late Charles Kemble Mason—who played with Kean often—and the late Thurlow Weed speak of Kean, and, like Forrest, they both dwelt only on Kean's wonderful powers as a reader. Mr. Mason said: "The words flowed from his lips with the ease that the wind blows through an Æolian harp." Yet it was not the tones of Kean's voice that gave to his utterance its wonderful fascination, for his voice, except in the lower register, was not good. The distinctive characteristic of Kean's utterance was the intelligence he breathed into every sound he uttered, which intelligence was not more the product of his genius than it was the fruit of close study; for, according to Barry Cornwall, erratic as Kean was, in studying his parts he was most painstaking. Carelessness does not seem in his case any more than in the case of others to have been achieved without labor.

If one would learn what importance the greatest French players attach to the speaking of the language of their parts, we have only to turn to Legouvé's "Art of Reading." We find there that Legouvé's first dramatic work, Louise de Lignerolles, was rehearsed sixty-eight times before the players, the great Mlle. Mars among the number, were thought sufficiently schooled in their parts to appear in them in public. Legouvé was present at every rehearsal, and he tells us, indirectly, that every pause, inflection, and emphasis was attended to. Indeed, from his account we could infer that during the whole time they were occupied only with the dialogue. He says that the instant his directions to the players became in the least unnatural, untrue to nature, Mlle. Mars would reproduce his tone with a striking exactness, but also with a *feeble* exaggeration—just enough to make it appear ridiculous.

"One day," Legouvé says, "my lesson was really an admirable one. The moment La Mars appeared everybody could see that she was fatigued, rather absent-minded, and little disposed to surrender herself to her part. At the beginning of the second act comes a scene demanding a good deal of energy. Mademoiselle got through it all in a low tone of voice and *almost without a motion;* still, not a single effect, not a single point, not a single fine shade of sentiment was left unexpressed or neglected. They were all there, beautifully brought out, made perfectly visible. It was a highly finished picture seen in a dim light; it was a fine piece of music softened, perhaps sweetened, certainly not deadened by the distance. . . . . It was a revelation to me. I began now to understand on what broad foundation the art of elocution must rest."

In the same chapter we have evidence that amounts to proof, if we credit Legouvé, that Rachel attached as much importance to utterance as the veriest elocution pedant that has lived. Legouvé says: "Rachel's name is linked indissolubly with a whole morning's serious labor, the memory of which I shall never forget. The piece was still Louise de Lignerolles, which Rachel wished to play after Mars' retirement. In one scene there is a somewhat remarkable passage. It contains not more than thirty lines, but to these thirty lines Rachel and I devoted not less than three hours' close study. Never before had the power of concentrated attention, the fineness of keen appreciation, and the modest but overwhelming sincerity of this truly admirable artist so astounded me, so enchanted me? It was a splendid lesson for mutual instruction. With what ardor we set ourselves to work at the task! The great end to be attained was that Rachel should not fall behind her immortal predecessor. Not a single one of these three or four hundred words that we did not examine, inspect, turn this way, that way, every way, to discover the true, living, and penetrating accent. Three such hours are worth whole months of ordinary labor."

Here we have, as we see, one of the cleverest men in France, and a woman who is looked upon as having been as great an actress as the world has ever seen, spending a whole morning over the reading, the utterance, the delivery, the elocution—call it what you will—of a passage of not more than thirty lines. And these thirty lines are in a prose play of everyday life that offers few of the difficulties encountered by the reader in any one of our classic or standard dramas that are written in verse.

To come nearer home and to our own time. Why was it that Mr. Boucicault gave better performances with the same people than anybody else? Was it because he made those that played under his direction walk better, stand better, sit better, or gesticulate better? No. It was because he made them speak better. It was because when he directed a rehearsal he became a teacher of elocution. He knew that in order to make the thought in his dramas easy to seize, as much depended on the manner in which the language was spoken as upon the language itself; hence his attention to every pause, emphasis and inflection at the rehearsals under his direction. It is well known that Mr. Boucicault completely revolutionized the late Charles R. Thorne's style of delivery during the rehearsals of Led Astray at the Union Square Theatre some twenty years ago. Mr. Boucicault, no doubt, had as mean an opinion of the average (self-called) elocutionist as other sensible people have, but that Mr. Boucicault did not put a low estimate on the value of elocution is sufficiently shown by his practice.

That the Art of Delivery is an exceedingly difficult art, we have ample proof in the fact that on the stage and off a really good reader is rarely met with. ALFRED AYRES.

AGNES ROSE LANE.

The likeness, from a photograph by Silkworth, which graces the first page of this issue of THE MIRROR, shows that Agnes Rose Lane is pretty, as well as talented. Few actresses can point to such a remarkable record as that of Miss Lane. To have achieved high success in the most difficult parts is an end only accomplished by great perseverance, hard work, and real dramatic talent.

Miss Lane has run the gamut of tragedy and comedy. The change from tragedy to farce-comedy is a startling one, but Miss Lane is of the versatile sort and appears capable of adapting herself to almost anything within the range of the drama. That she should have achieved success in such widely varying characters is no small testimony to her capabilities.

She has had a valuable experience in stock and road companies, including those of Augustin Daly, Richard Mansfield, Clara Morris, Clay Clement, and W. A. Brady. As co-star in Miss Francis of Yale her comedy work earned high praise. Miss Lane is now playing the leading role in The Parish Priest, at the Fourteenth Street Theatre.

PLAYERS ASSIST YACHT CLUB.

A benefit for the Tower Ridge Yacht Club, Hastings-on-Hudson, N. Y., was given under direction of Mr. and Mrs. George Ober and Frederic I. Power, Aug. 23. The bill included Lethe's Dream, in which appeared Frederick I. Power, Jane Rivers, and Grayce Scott; George Ober, Helen Wilcox, and Antoinette Walker, in a song and dance; recitations by Thomas Keogh and Antoinette Walker, cornet solos by Anna Theresa Berger; and The Happiest Days of My Life, acted by George Ober, William Broadhurst, Herman Sheldon, Thomas Keogh, Antoinette Walker, Helen Wilcox, Lelia Wolstan, and Adelaide Ober. Julius Bernstein was the musical director.

THE STROLLERS' ROISTER.

The Strollers held their eleventh annual Mid-Summer Roister on Aug. 23 at the Old Homestead Garden. The place was attractively decorated for the occasion by Clarence Luce, the architect, and delighted the members of the club and their guests, who assembled in force. The vaudeville entertainment of the evening consisted of music by Karol Kopossy's Hungarian Band and Signor Signanites' Neapolitan Orchestra, songs by the Metropolitan quartette and specialties by Wendell and Matthews and others.

PERSONAL.

DALE. For three seasons Estelle Dale has played the leading part in Shenandoah, Gertrude Elmgham, meeting with marked success. Particularly was her work commented upon when she played this role in Chicago in Jacob Litt's special production at the time of the Spanish war. Miss Dale will originate a part in one of Mr. Litt's productions at the Broadway Theatre later in the season.

ZIEGFELD. Mr. and Mrs. Florence Ziegfeld, Jr. (Anna Held), arrived from Europe on Tuesday last. Miss Held brought over Donnay's comedy, The Education of a Prince, in which she may appear this season.

SOTHERN. E. H. Sothern may be seen this season in a play by Justin Huntley McCarthy based upon the highly picturesque François Villon.

CROSMAN. Henrietta Crosman will present Mistress Nell at the Bijou Theatre on Oct. 8.

D'ARVILLE. Camille D'Arville and E. W. Crellin, non-professional, were married on Aug. 27 at Oakland, Cal.

BARKER. Richard Barker, after rehearsing The Rose of Persia at Daly's Theatre, will sail for London to stage a new opera by Sir Arthur Sullivan and Captain Basil Hood at the London Savoy.

BERGERE. Valerie Bergere has signed with David Belasco to play the title-role in Madame Butterfly and Cora in Naughty Anthony, and has already begun rehearsals.

SAMPSON. William Sampson and Mary N. Webster, non-professional, were married on Aug. 29 in Boston, Mass.

DROUET. Mr. and Mrs. Robert Drouet reached New York on Sunday, coming East by way of the great lakes, the St. Lawrence, lakes George and Champlain to New York. Mr. Drouet begins rehearsals of Janice Meredith this week.

HOWLAND. Jobyna Howland, last season leading woman with James K. Hackett, returned to New York last Tuesday from the West. Miss Howland spent several months at her home in Colorado and visited friends in Detroit and Toronto.

ROSTELL. Edwin Rostell arrived in the city last Tuesday with his manager to arrange for his usual tour in Shakespearean repertoire.

YERRINGTON. Edith Yerrington, who last season scored a success as Jack, in Jack and the Beanstalk, made her first appearance as Willie van Astorbilt in The Burgomaster last week in Chicago, and is credited with a pronounced hit in the role.

ODELL. Maude Odell, who has just closed a Summer season with the Castle Square Theatre Stock, Boston, has gone to her home, Beaufort, S. C., for a brief rest. Miss Odell will be the leading woman of the Imperial Theatre Stock, St. Louis, this season, opening in The Great Ruby.

SOTHERN. Mr. and Mrs. E. H. Sothern (Virginia Harned) now announce Sept. 19 as the date for their revival of Hamlet at the Garden Theatre. Miss Harned was overcome by the heat last Tuesday, but has regained her health.

NEILSON. Julia Neilson produced Paul Kester's Nell Gwynne comedy, Sweet Nell of Old Drury, at the London Haymarket on Aug. 30, and, by cabled accounts, both play and actress scored notable successes.

ARONSON. Rudolph Aronson arrived from Europe on Aug. 30, after concluding arrangements for the American tour of Edouard Strauss and his orchestra, as well as for the production here of the late Johann Strauss' operetta, Wiener Blut, which Glen Macdonough will adapt.

GOODWIN. Mr. and Mrs. Nat C. Goodwin (Maxine Elliott) will remain at their country seat, Shooter's Hill, Kent, England, until Sept. 28, when they will set out for these shores to reappear in When We Were Twenty-one.

GILMAN. Mabelle Gilman, despite her reported difficulty with the London Shaftesbury management, will reappear, it is said, her role in The Casino Girl, which has been played in her absence by Marie George.

ARCHER. Frank Archer and his company left town yesterday (Monday) morning for Fishkill, N. Y., where they will open on Wednesday in Louis Heermans' new play, Jess of the Bar Z.

CURRENT AMUSEMENTS.

[illegible] Metropolitan Borough.

[illegible] Ave. and 125th St.), SLAVES OF THE [illegible] Ave. nr. 130th St.), A NEW YORK [illegible]

[illegible] CREA HOUSE (26-21 West 125th St.). Closed [illegible] May 19.

[illegible] AND SEAMON'S (26-21 West 125th St.), VAUDEVILLE.

PROCTOR'S HARLEM (125th St. nr. Lexington Ave.), CONTINUOUS VAUDEVILLE—2:00 to 10:30 p. m.

DIETRICH'S GARDEN (59th St. and Broadway), THE PIRATES OF PENZANCE AND CAVALLERIA RUSTICANA.

ST. NICHOLAS GARDEN (Columbus Ave. and 66th St.), FRANK ALLENDORN CONCERTS—30 Year—14th Week.

PROCTOR'S PALACE (58th St. bet. 6th and Third Aves.), CONTINUOUS VAUDEVILLE—2:00 to 10:30 P. M.

CARNEGIE HALL (Seventh Ave. and 57th St.), Closed.

NEW YORK (Broadway and 45th St.), Closed Sat., June 30.

CHERRY BLOSSOM GROVE (Broadway and 45th St.), opened Mon., June 4—VAUDEVILLE—12th Week.

CRITERION (Broadway and 44th St.), JAMES K. HACKETT IN THE PRIDE OF JENNICO—Revival—1st Week—11 plus 1 to 8 Times.

BERKELEY LYCEUM (23 West 44th St.), Closed.

VICTORIA (Seventh Ave. and 42d St.), closed Sat., April 28.

VICTORIA ROOF, Opened Mon., June 4—VAUDEVILLE—10th Week.

REPUBLIC (20-21 West 42d St., adjoining The Victoria), now building.

AMERICAN (Eighth Ave., 42d and 43d Sts.), THE GREAT RUBY—1st Week—13 plus 6 plus 2 to 11 Times.

MURRAY HILL (Lexington Ave. and 40th St.), Closed Sat., June 9.

BROADWAY (Broadway and 41st St.), DES RUE—Revival—1st Week—5 plus 1 to 7 Times.

MENDELSSOHN HALL (113 West 40th St.), Closed.

EMPIRE (Broadway and 40th St.), BROTHER OFFICERS—Revival—2d Week—8 to 14 Times.

METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.), Closed Wed., April 25.

CASINO (Broadway and 39th St.), Closed Sat., July 28.

CASINO ROOF—Opened June 9—VAUDEVILLE—12th Week.

KNICKERBOCKER (Broadway and 38th St.), Closed Sat., May 12.

HERALD SQUARE (Broadway and 35th St.), THE CADET GIRL—7th Week—31 to 39 Times.

GARRICK (Just East of Sixth Ave.), LOUIS MANN AND CLARA LIPMAN IN ALL ON ACCOUNT OF ELIZA—1st Week—1 to 7 Times.

KOSTER & BIAL'S (45-49 West 34th St.)—VAUDEVILLE.

SAVOY (112 West 34th St.), Closed Sat., April 28.

MANHATTAN (126-127 Broadway), Closed Sat., May 12.

THIRD AVENUE (Third Ave. and 31st St.), THE RED, WHITE AND BLUE.

BIJOU (125 Broadway), Closed Sat., April 28.

WALLACK'S (Broadway and 30th St.), OTIS SKINNER IN PRINCE OTTO—1st Week—1 to 7 Times.

DALY'S (Broadway and 30th St.), THE ROSE OF PERSIA—Opening Thurs., Sept. 6.

WEBER & FIELDS' (Broadway and 29th St.), FIDDLE-DE-DEE, WITH QUO VADIS IN—Opening Thur., Sept. 6.

GARRICK (Broadway and 29th St.), closed Sat., April 28.

PROCTOR'S FIFTH AVENUE (Broadway and 28th St.), CONTINUOUS VAUDEVILLE—12:30 to 10:45 P. M.

GARDEN (Madison Ave. and 27th St.), Closed Sat., May 12.

MADISON SQUARE GARDEN (Madison and Fourth Aves., 26th and 27th Sts.), Closed.

KISER'S 312-314 Eighth Ave.), THE BOHEMIAN BURLESQUERS.

MADISON SQUARE (24th St. nr. Broadway), Closed Sat. April 28.

LYRIC (Fourth Ave. bet. 23d and 24th Sts.), ANNIE RUSSELL IN A ROYAL FAMILY—Opening Wed., Sept. 5.

EDEN MUSEE (23d St. nr. Sixth Ave.), FIGURES IN WAX—CONCERTS AND VAUDEVILLE.

PROCTOR'S (23d St. bet. Sixth and Seventh Aves.), CONTINUOUS VAUDEVILLE—12:30 to 10:45 P. M.

GRAND OPERA HOUSE (Eighth Ave. and 23d St.), A LADY OF QUALITY.

IRVING PLACE (Southwest cor. 15th St.), Closed Mon., April 23.

FOURTEENTH ST. (14th St. nr. Sixth Ave.), DANIEL SULLY IN THE PARISH PRIEST—2d Week—5 to 13 Times.

KEITH'S (East 14th St. nr. Broadway), CONTINUOUS VAUDEVILLE—12:30 P. M. to 11:00 P. M.

ACADEMY (Irving Place and 14th St.), ANDREW MACK IN THE REBEL—3d Week—17 to 25 Times.

TONY PASTOR'S (Tammany Building, 14th St.), CONTINUOUS VAUDEVILLE—12:30 to 11:00 P. M.

DEWEY (125-132 East 14th St.), THE RAMBLERS.

STAR (Broadway and 13th St.), UNCLE SAM IN CHINA.

GERMANIA (56 East 58th St.), Closed Mon., May 7.

LONDON (225-25 Bowery), KINGS AND QUEENS.

PEOPLES (199-205 Bowery), THE HEBREW DRAMA.

MINER'S (165-169 Bowery), Closed.

THALIA (45-49 Bowery), Closed.

WINDSOR (45-47 Bowery), Closed.

Borough of Brooklyn.

ACADEMY OF MUSIC (15 to 194 Montague St.), Closed Sat., June 2.

PARK (361 Fulton St.), Closed.

KEITH & BERNAN'S (249-252 Adams St.), VAUDEVILLE.

NOVELTY (Driggs Ave. and South 4th St.), Closed Mon., May 7.

GRAND OPERA HOUSE (Elm Pl. nr. Fulton St.), THE HEART OF MARYLAND.

PAYTON (Lee Ave., opposite Taylor St.), THE GIRL I LEFT BEHIND ME.

ENRIQUE (294-296 Grand St.), THE INDIAN MAIDENS.

AL. REEVES' MUSIC HALL (Fulton St. opp. Grand Ave.), BURLESQUE.

AMPHION (425-431 Bedford Ave.), Closed Sat., April 28.

STAR (391-395 Jay St., nr. Fulton St.), THE BIG CITY SPORTS.

EMPIRE (101-107 South 6th St.), THE VICTORIA BURLESQUERS.

COLUMBIA (Washington, Tillary and Adams Sts.), Closed Sat., May 5.

GAIETY (Broadway and Middleton St.), THE TELEPHONE GIRL.

LYCEUM (Montrose Ave. and Leonard St.), THE ELECTRICIAN.

BIJOU (Smith and Livingston Sts.), THE BOWERY AFTER DARK.

HOSTACK (345-347 Fulton St.), Closed Sat., June 2.

MUSIC HALL (Fulton St. and Alabama Ave.), VAUDEVILLE.

ORPHEUM (Fulton St., Rockwell Pl. Flatbush Ave.)—Now Building.

FOLLY (Graham Ave. and Debevoise St.)—Now Building.

AT THE THEATRES.

Fourteenth Street—The Parish Priest.

Drama in three acts, by Daniel L. Hart. Produced August 30.

Rev. John Whalen	Daniel Sully
Dr. Thomas Cassidy	Harry Gwynette
Dr. Edward Welsh	Theodore Babcock
James Welsh	Joseph L. Tracey
Michael Sullivan	Gerald Griffin
Frank Dougher	Walter Horton
Agnes Cassidy	Agnes Rose Lane
Helen Durkin	Flora Fairchild
Katherine Carrigan	Mildred Lawrence

After a rather long period of probation on the road last season, The Parish Priest, backed by the hearty commendation of the reviewers of every city in which it was played, came before a New York audience for the first time, last Thursday evening, at the Fourteenth Street Theatre. The popularity of Daniel Sully, the star, and the provincial fame that the drama had earned, sufficed to bring together an audience that completely filled the playhouse, although the evening was warm enough to dampen the ardor of even the most enthusiastic first-nighter. It was a representative audience, and, despite the heat, a friendly one. The performance was punctuated by much applause, the passing up of numerous bouquets, and speeches by the author and the star.

The Parish Priest is the maiden effort in the playwriting line of Daniel L. Hart, a young newspaper man of Wilkes-Barre, who had the good sense to lay his scene of action in his own country, and to draw his characters from among his own people. He has put upon the stage an acre or two of the soil of Luzerne County, Pennsylvania, peopled by the men and women who dwell thereon; and this he has done without exaggeration and without prejudice. The plan was bold in its very humbleness. The locality is not particularly picturesque, nor are the everyday doings of the citizens of Luzerne County especially interesting. But into his play the author has put a deal of the broad humanity, kindliness and pathos that appeal to audiences the world over. In construction, the drama is not without fault. The climaxes are led up to, in several instances, in far too leisurely fashion. Dramatic action is sacrificed to clever dialogue. Frequently two characters are made to hold the stage through many minutes—chatting amiably and wittily enough, it is true—without carrying forward the story to any perceptible degree. The last act is at least one-third too long.

In drawing his characters, Mr. Hart has been far more successful. They are, with two exceptions, well conceived and well wrought. The priest himself, Father Whalen, is human down to the depths of his heart. James Welsh is a [illegible] self-sacrificing, honest sort of fellow, as may be found in many an Irish community. Helen Durkin is a character [illegible] she is true to nature; and the others, except Dr. Welsh and Agnes Cassidy, are no real. Dr. Welsh, in his several predicaments, hardly reasons humanly, and only a pronounced pessimist would acknowledge that the cynical, brazen Miss Cassidy bore resemblance to real womanhood. These two characters are out of drawing. A few bold strokes would set them right. It would seem that Mr. Hart is far more skilful in creating pleasing than unpleasing characters.

The plot of the play is simple in the extreme. Big-hearted James Welsh, a miner, has gone through years of toil and self-sacrifice in order to have his brother educated as a physician. The brother, Edward Welsh, has, since his childhood, loved and been loved by Helen Durkin, niece of Father Whalen. Dr. Welsh wins the regard of Dr. Cassidy, a wealthy old physician, who wishes to retire and give his practice to the younger man. Dr. Cassidy sets his heart upon mating his daughter with Dr. Welsh, and the young doctor, deeply grateful for the kindnesses of his senior, puts aside his love for Helen and becomes engaged to Agnes Cassidy. The news of this false dealing with Helen enrages James Welsh and cuts the kindly old priest to the heart. The two compel Dr. Welsh to confess his duplicity to Helen, and this scene, which closes the second act, is the strongest of the play. In the third act Father Whalen contrives to bring Dr. Welsh and Helen together again, and accomplishes a reconciliation between Agnes and her former fiance, Frank Dougher.

The drama is as pure and as wholesome as any that has ever been produced on the local stage. There is abundant humor in it, and enough genuine pathos to blind one, with tears, to whatever faults it may possess as a drama. It is like a nosegay of honest, old-fashioned flowers that awakens kindly memories, and arouses the gentler emotions long buried under the sensational interests of the time. There is, in the lines, no small degree of literary merit, and back of it there is a deal of fine humanity. Plays such as The Parish Priest are always welcome to the stage.

The production was in nearly every respect adequate and satisfactory. The company is well balanced, there was displayed admirable earnestness by every player in the cast, and the scenery, though somewhat marred by ill lighting, was pleasing to the eye and appropriate. The stage-management throughout was excellent, save for one or two groupings that were awkward and unnatural.

Daniel Sully's impersonation of Father Whalen revealed deeper feeling than he has ever before had opportunity to show. He was a very real priest and a very sympathetic one. His transitions from gay to grave were skillfully accomplished. His points were made quietly and in most instances with telling effect. At times, however, he was a bit too subdued in speech and action to meet the demands of the situation. And this same shadow of fault lay over the work of some of the other players. The excellent principle of quiet, natural acting was at times carried to an extreme, and the requisite light and shade was not brought out. Theodore Babcock was especially monotonous in the role of Dr. Welsh owing to this exaggeration of subdued methods. He maintained a cringing attitude, and appeared more of a villain than the lines made him out to be. Joseph L. Tracey, as James Welsh, acted vigorously and was a perfect representation of the type of man that apparently the author had in mind. Gerald Griffin was second only to the star in the applause he won as Michael Sullivan. The role in less able hands might easily have been made to appear conventional or trivial, but Mr. Griffin presented a humble Irishman as true to nature as he was amusing. Harry Gwynette was a most acceptable Dr. Cassidy, and Walter Horton played the part of Frank Dougher conscientiously and well.

Agnes Rose Lane as Agnes Cassidy, had an unsympathetic and difficult role indeed. In being true to her part she was false to nature, and her impersonation therefore was not altogether engaging. She acted, however, with grace, artistic finish and commendable sincerity. Helen Fairchild, attractive in appearance, gentle of demeanor, and with a sweet, sympathetic voice, was an ideal Helen Dunkin. Her quieter scenes were most agreeably acted, and in those passages that required spirit and power she was no less admirable. Mildred Lawrence was a vivacious, delightful Katherine Carrigan. Her rare Irish brogue was bewitching. The gowns worn by the ladies of the company were wondrously handsome and becoming.

At Other Playhouses.

Owing to the fact that Monday, Sept. 3 (Labor Day) is a legal holiday, this number of THE MIRROR has been sent to press earlier than is usual, and reviews of Saturday and Monday night productions are deferred until the next issue. The announcements at the various theatres are as follows:

WALLACK'S.—Otis Skinner makes the first New York production of Prince Otto.

AMERICAN.—The new stock company opened on Saturday evening in The Great Ruby.

GARRICK.—Louis Mann and Clara Lipman offer for the first time here Leo Dietrichstein's comedy, All on Account of Eliza.

STAR.—Uncle Sam in China has its initial production.

GRAND.—Eugenie Blair appears for the first time here in A Lady of Quality.

THIRD AVENUE.—The Red, White and Blue is the week's attraction.

LYCEUM.—Annie Russell will reopen this theatre on Wednesday in A Royal Family.

DALY'S.—The London Savoy Theatre company will present The Rose of Persia on Thursday.

MADISON SQUARE.—The Husbands of Leontine and Ib and Little Christina will form a double bill to reopen this theatre on Saturday.

ACADEMY.—Andrew Mack continues to good business in The Rebel.

METROPOLIS.—Slaves of the Orient has moved up from the Star for the week.

EMPIRE.—Brother Officers will be followed next Tuesday by John Drew in Richard Carvel.

CRITERION.—James K. Hackett reopens this theatre with The Pride of Jennico.

BROADWAY.—Ben Hur has resumed operations here.

MUSIC NOTES.

Norma Knupfel arrived in New York recently from Bremen, having arranged for an American tour of the Leipsic Philharmonic Orchestra, conducted by Hans Winderstein.

A concert was given by theatrical Summer colonists at Association Hall, Vineyard Haven, Mass., on Aug. 9, the bill including Grace Tuttle, Lucille Saunders, Mrs. Charles F. Parsons, Tom Karl, Joseph Phillips, Albert McGuckin, and Eugene Cowles.

Theodore Bendix has arranged an attractive musical programme for the opening week at the American Theatre. It is made up of latest popular selections, and will include his two new compositions, "Fanchette" and "The Busy Bee." Mr. Bendix will perform one of his compositions every week during the season.

Pepito Rodrigues Ariola, aged three and one-half years, is said to have created a sensation in Paris recently by appearing before the Congress of Psychology and displaying extraordinary ability as a pianist.

Henry K. Hadley's cantata, In Music's Praise, that won the first prize in the competition instituted by the *Musical Record*, has been published in attractive form by the Oliver Ditson Company. The words of the cantata are by G. F. R. Anderson. The work is arranged for soloists, chorus and orchestra. It is a dignified, artistic composition, in a line that heretofore has received little attention from American composers.

THE LONDON STAGE.

GAWAIN'S GOSSIP.

Marie Tempest as Nell Gwynne—Sunday Travel—Notes and News.

(*Special Correspondence of The Mirror.*)

LONDON, Aug. 25.

Since I last had the pleasure of mailing to you, theatrical and variety matters have been somewhat theatrical and extremely various among us "Island Mastiffs," as the late Lord Lytton once called us, and with a greater amount of veracity than he imparted to some of his utterances, either in romance or in drama. But that, by the way, and without prejudice, as our lawyer men always say at the top of their letters, especially when they are about to be especially offensive.

To take a few matters at random before proceeding to the opening of the West End dramatic season a few days ago. In the first place there has been much pro and con discussion as to the question of Sunday traveling among professionals. It grew out of a statement made by Sir Joseph Pease, chairman of our North Eastern Railway. In this statement Sir Joseph, who is a member of a very old, very rich and very honored North Country Nonconformist family, deplored the prevalence of Sunday traveling among players. Yea, even although his own company profits largely by these Sabbath day flittings. For be it noted that all the principal train traffic leaving London for the North and Northeastern parts of these islands must, from about Sheffield onwards, run over the Northeastern line.

The always well-meaning, but not always practical Sir J. Pease, in deploring this abundance of theatrical traffic on the Sundays, thought (good easy man) that all this traffic might be reduced, if not altogether abolished by provincial playgoers combining to stay, in their thousands, as it were, from playgoing on Monday nights, and thereby giving the touring player a chance for a Sabbatic rest before proceeding to invade the next town booked.

This proposition, from a member of a family which, despite its inherited strictness, has never ceased to do good to thousands of the poor, the suffering, the fallen, and the downtrodden, has, of course, one especial drawback, to mention no others, and that one is this: Even supposing the playgoer, provincial and suburban, were to agree not to play-go on the Monday (which is often one of the best nights he has in the week), who is to compensate the poor player, who thereby must perforce lose weekly one night's salary, out of what is often at the best but a scanty weekly wage? As the collaborative Cæsar-slayer, but noblest Roman of them all, remarked to the local mob, "I pause for a reply." And while thus pausing, I may here mention that the *Referee*, speaking for public and players, and the *Era* and *Stage*, both speaking in behalf of the players alone, have just respectively printed very interesting and well thrashed-out articles on Sunday traveling in general and concerning the hereinbefore indicated Peaceful animadversions thereon in particular.

We have also had other discussions and diversions during the last few days of the theatrical and variety lull—a kind of thing which our sporting reporters invariably describe as "an interregnum." For example, there continue to crop up legal letters in which Louie Freear's solicitors and George W. Lederer's ditto never fail to give each other, concerning a certain recent action, not only the "lie direct," as per Touchstone, but also "as deep as to the lungs," as per Hamlet. Yours truly continues to be bombarded in this contradictory connection, but I am hoping to evade these bombardments presently, thanks to spells of going out of town by day and incessant playgoing by night.

Then, again, we have suffered from a threat to found what is naively described as an "Advance Notice Agency," a kind of thing which seems to open visions of press agents wholesale, retail and for exportation, a sort of fearful wild fowl who have, if you will pardon me for saying so, hitherto flourished mainly on your side of the giddy little Atlantic.

Moreover, we have had disquieting news concerning Willie Edouin, who recently underwent a severe operation for appendicitis, but, at the moment of writing, is happily improving and looking forward to reappear as Phrenologist Antony Tweddlepunch in Florodora when the Lyric presently reopens. Likewise, Manager Tom B. Davis, of the aforesaid Lyric, and Manager George Edwardes, have been combating each other, whereby the former has this week snapped up Florence St. John from the latter, and the latter has during the last day or so lassoed Ada Reeve and Evie Greene from the former. Inasmuch as George Edwardes has within the last few days really settled to take the Adelphi from the Gattis, as I foreshadowed to you that he would, these new and sensible engagements may be handy to him, as well as welcome to the public. In the meantime, as regards the Adelphi, this latest of the many late tenants of the Gattis has registered a vow, and a contract, to spend no less than £25,000 on rebuilding and other harmless necessary improvements.

During the week we have also had two or three startlers. One was that Ellen Terry was in pickle! Happily, however, I subsequently discovered from a special letter from the Mayor of Droitwich that the popular Ellen was really only taking a course of brine baths in that oldtime salt spot. The other startler was the send-off supper given on Wednesday to George Musgrove, who to-day embarks for Australia, in order to start another big theatrical enterprise in that country, where, in combination with J. C. Williamson, he, in the days that were earlier, made a good pile of shekels, doubloons, pieces of eight and so forth. At this send-off supper, which kept most of the sixty of us up till 4 a.m., and several others still later, Walter Pallant (one of the Gaiety's chief directors), in proposing the toast of the evening, laid stress upon the fact that George Musgrove's greatest claim on British gratitude was his bringing of The Belle of New York from her native city to ours. And so said all of us.

A matter calculated to give pause to some was the revival in the suburbs, by comedian Harry Monkhouse, of Dion Boucicault's Colleen Bawn, plus all sorts of music hall material just to pad it out, as it were. 'Twas passing strange, and I must confess to wondering in somewhat sotto-voce style what the late Dion Boucicault would have said to this rearrangement of a play which he (D. B.) so deftly conveyed from Gerald Griffin's beautiful story, "The Collegians."

And now to consider some question of the one new play this week, the one that started our West End season last Tuesday. This was entitled English Nell, and had been, as you already know, adapted by Edward Rose and Anthony Hope from the latter's highly interesting, somewhat unequal, romance, "Simon Dale." Expectation ran high concerning this production, chiefly for the reason that in it Marie Tempest, having still a lovely voice, had elected to make her first appearance as a real actress without songs. Besides it was at the Prince of Wales's that Marie achieved her first big success, namely in the phenomenally successful Dorothy.

English Nell proved to be a most picturesque, nay, absolutely lovely, production, yea, and interesting to boot, although the adapters seemed as though they had taken especial care to eliminate the principal dramatic events circling around the hero of the story, concerning whom, you will remember, it was predicted that he should "love where the King loved; drink of the King's cup, and know where the King was hid." Thus it chanced that the excellent actor, Ben Webster, cast for Simon Dale, had but scant histrionic opportunity. Nor had Simon's sweetheart, Barbara Quinton, much more dramatic scope, and therefore her representative, the lovely and majestic Lily Hanbury, had to fall back on singing a song or two, that every one hoped Marie Tempest would cheerily chirrup. It also fell out that the play resolved itself into a series of mostly light comedy episodes, served up with smart epigrammatic quips and cranks, with here and there a dramatic interval, so to speak.

Every one was agreeably disappointed, and, indeed, most were delighted, to find that the ever sweetly singing Marie Tempest, whom few, if any of us, had ever seriously regarded as an actress, came out quite brilliantly, for the most part, and, indeed, not to put too fine a point upon it, achieved a real play acting success. The big acting success of English Nell, however, was made by Frank Cooper, whose Charles the Second is really splendid, and, I should think, quite like that witty but wicked monarch. A pronounced triumph was also gained for the lovely special and wholesale illustrative music provided by that harmonious expert, Edward German.

After Manager Curzon, managerially responsible for English Nell, has got off his production of poor Ralph Lumley's just postponed farcical comedy, In the Soup, at the Strand, next Thursday, he will at once proceed to rehearse the new Cavalier-Roundhead play, renamed Colonel Cromwell, for production at the Globe on or about next Monday week. The name part in this is to be enacted by that intense actor, Charles Cartwright, who produced the Prince of Wales' Nell Gwynne play for Curzon, and Marie Tempest and company.

In the meantime number two of the new Nell Gwynne plays, namely your Paul Kester's lately retitled Sweet Nell of Old Drury, is to be presented by Julia Neilson and her husband, Fred Terry, at the Haymarket, next Thursday.

The next important theatrical event after that will be the reopening of the St. James' by George Alexander next Saturday with Sydney Grundy's new comedy, A Debt of Honor. Your sweet Fay Davis has a sweet part in this.

And the next important theatrical event after that will be Beerbohm Tree's reopening of Her Majesty's next Thursday week with a revival of Julius Cæsar. In this play your fine actor, Robert Taber, will succeed poor Franklin McLeay as Casius, and a good successor, too, say I. By the way, McLeay's young widow, Grace Warner, will next Monday resume touring with her father, Charles Warner, in Drink, etc.

Touching Tree, I learn at the moment of going to press that he has just engaged your beautiful citizeness, Maud Jeffries, to play Marianne in the poet Phillips' Scriptural play, Herod, which follows Julius Cæsar at Her Majesty's.

In the meantime Wilson Barrett has engaged Lillah McCarthy to succeed Miss Jeffries, and she is now going strong on tour. N. B.—Wilson Barrett will, he tells me, produce in the course of the next few weeks Louis Napoleon Parker's play, The Swashbuckler.

Speaking of new plays, we are threatened with several scorching specimens. Three of these are adaptations of Balzac's gruesome romance, "Le Peau de Chagrin"—which is known here in its latest English translation as "The Wild Ass's Skin." One of these three more or less Peuetic plays is by Charles Cartwright for his own use, the other is by "George Fleming" (otherwise Constance Fletcher), for, probably, Forbes Robertson; and the third is by Captain Robert Marshall, author of His Excellency the Governor and A Royal Family, for Beerbohm Tree.

I have also to report that since my then exclusive announcement to you as to Irving meditating a Villon play, two others have cropped up—namely, one by our Justin Huntley McCarthy for your E. H. Sothern, and one by another dramatist for our Martin Harvey, who resumes management of the Lyceum next month with Romeo and Juliet.

Other new plays looming in the near future are The Scarlet Sin, by George R. Sims and Arthur Shirley, for touring purposes; and The Women of London, a semi-massage drama, also intended for touring withal.

GAWAIN.

ENGAGEMENTS.

Ann Hathaway, for the role of Daisy Plant, and Clement St. Martin for the Count, with Harry Corson Clarke in What Did Tomkins Do.

Carol Arden, for The Pride of Jennico, with James K. Hackett.

Ignacio Martinetti, for A Million Dollars.

Irene Perry, Bertha Waltzinger, Jeanette Lowrie, Crissie Carlisle and William T. Terriss, with Thomas Q. Seabrooke in The Rounders.

Jacques Kruger, with May Irwin.

D. L. Don, for the new Casino production.

Jessie Busley, re-engaged for Hearts are Trumps.

Tileston Bryce, Emile La Croix, Wilson Deal, D. E. Wallace, W. F. Canfield, Dorothy Rossmore, Agnes Carlton, Ruth Benck, M. Lindner and Thad. Shine, for Man's Enemy.

Norman D. Lloyd, for the Lloyd and Gay company to go in advance. Eugene Shakespeare, for the same company.

Harry Corson Clarke is rehearsing his company in Chicago in What Did Tomkins Do. The tour will open on Sept. 21.

Lole Jaynes, for the Schiller stock company.

Lorin J. Howard has signed Revel Germaine, Henry Dickson, H. E. Wells, Warren B. Hill, George F. Bird, H. B. Warren, Will E. Harr, George Dodi, Blanche Holt, Faith Howard, Marion Fawcett, Lillian Maulsby, Little Lyle and Meeley and Wrenn, with Katie Emmett in The Waifs of New York.

Celeste Wynn for Winifred Grey, Joseph C. Fay for Professor Tamarind, Arthur Dunn for Flipper, and John Park for Guy Stanley in A Runaway Girl.

Eugene Speyer, as musical director for Humpty Dumpty. Berna De Vore (Mrs. Speyer), for the same company.

Walter Chester, for Leo Dietrichstein's original role in At the White Horse Tavern.

Elizabeth Stewart, John Pierson and Plymouth Rea, by W. A. Brady.

Susie Martin, for The Queen of Chinatown.

John P. Jordan, with Viola Allen's company.

Maggie Holloway Fisher, for The Husbands of Leontine.

Charles N. Taylor and son, Charles I. Taylor, as treasurer and assistant treasurer of Harmanus Bleecker Hall this season.

E. J. Raymond, with Robert B. Mantell for A Free Lance.

George W. Macomber, re-engaged for his original role in Hello, Bill.

Mark Price, Eva Byron, Fannie Bloodgood, Ida Hamilton and Pierce Kingsley, for The Watch on the Rhine.

Mayme Mayo and Gus Bruno, for The Evil Eye.

John W. Bankson, with Charles B. Hanford for Private John Allen.

Ernest Howard, for Hubert Douglass in A Young Wife.

Seymour A. Rose, for The Wooing of Mrs. Van Cott.

Raymond Hitchcock, Frank White, Roland Carter, Burt Thayer, Queenie Vassar, Agnes Findlay, Jane Burby, Mabel Florence, Lillie Collins, Helen Rainsley, Alice Kellar, Edith Blair, Anne Woodward, Sadie Peters and Susan, with May Irwin.

Verner Clarges, William Bong, Charles S. Robinson, George C. Pearce, Charles Evans, Isabel Waldron, Ethel Sanborn and Winona Shannon, for the Kelcey-Shannon company.

William Armstrong, for A Parlor Match (London production).

William Morris, Albert Brown and Corona Riccardo, for Edward E. Rice's When We Were Twenty-one.

Wilbur Harlan, in advance of Way Down East.

SEVERIN DE DEYN.

Severin De Deyn, whose likeness appears above, is a young leading man of bright promise and already of prominence in the profession. He has played leading roles in support of Robert Downing, Walker Whiteside, and other stars, and his work has been praised widely by dramatic reviewers. Mr. De Deyn's success with Walker Whiteside last year led to his re-engagement by that star for the coming season. But owing to the inducements held out to him by the managers of the Grand Theatre Stock company, in Boston, Mr. De Deyn secured his release from Mr. Whiteside and has become the star of the stock organization. Mr. De Deyn possesses the mental and physical attributes that make for success in his line of work, and he is rapidly rising in popularity with Boston playgoers. Next season he will be seen as a star in a romantic drama, now in course of construction.

PORTLAND VERSUS RINGLING.

Ringling Brothers' Circus is billed to appear at Portland, Ore., Sept. 6, 7. Portland is to hold a street fair and carnival Sept. 4-15. Certain Portlanders hold that the presence of the circus and the fair on the same dates would be rather too much of a good thing, and possibly the fair would suffer. Consequently measures have been taken to bar out the Ringlings, or to make them pay a high price if they appear.

At a special meeting of the City Council, Aug. 15, the license ordinance was amended to provide that circuses of the first class shall pay a license of $5,000 for each performance, and circuses of the second and third classes a license of $4,000 for each performance; circuses of the first class, with a menagerie, $6,0000 for each performance, and circuses of the second and third classes, with menagerie, a license of $5,000 for each performance, and every side show a license of $500 a day. This amendment to the license ordinance means that, if Ringling Brothers tent within Portland's city limits, they shall pay a license of about $25,000 for two days, or four performances, here, if they in their side show. Last year the circus license was $125 a performance. It may be, however, that, rather than pay $25,000 for tenting there two days within the city limits, Ringling Brothers will tent just beyond the city limits, on the east side of the Willamette River. If such a course be taken, the county license will amount to a nominal sum only.

At a subsequent meeting of the Council the license ordinance was further amended, defining the fire limits of the town, and prohibiting the erection of tents, cloth, or canvas pavilions, or covered or tent buildings within these fire limits. For the purposes arrived at, the fire limits are declared to be the city limits. The penalty attached for conviction in violation of this ordinance is not less than $50, nor more than $250, or imprisonment for not less than thirty days, nor more than ninety days. It was also amended that the license for vehicles—circus wagons, band wagons, menagerie cages, and vehicles used in exhibitions or for ordinary hauling—will be taxed $7.50 a quarter for four or more horses; two horses, $5 a quarter. For violation of this law a penalty by fine of not less than $25, nor more than $100, shall be imposed, or imprisonment not less than ten nor more than thirty days. Amendment No. 3 regulates parades, and provides that any firm or corporation desiring to parade on any streets of Portland shall apply to the Chief of Police, setting forth the number of vehicles and animals that shall appear in the parade. They shall parade only on such streets as the Chief of Police and Chief of the Fire Department may designate. Upon violation of the ordinance, a conviction means a fine of from $50 to $250 and imprisonment in the city jail of from thirty to ninety days. These two latter amendments were passed not only to shut out Ringling Brothers' Circus from tenting within the limits of Portland, but also to shut off their parading. As a matter of course, the Council's action with regard to the license ordinance has raised opinions pro and con. The consensus seems to obtain, however, that the circus's coming will be a benefit, rather than a detriment, to the success of the Portland Street Fair and Carnival.

"YOU NEVER CAN TRUST A BULL."

Two effervescent Brooklyn girls sat next to a MIRROR man on a trolley car bound for Coney Island, one Sunday morning recently. They talked of various things, and finally the conversation turned on theatricals. They discussed the relative merits of Andrew Mack and Chauncey Olcott, and finally one of them remarked in a tone which commanded attention: "Oh Maggie, did you read about that poor girl that was near killed by a mad bull in the Quo Vadis play?"

Her friend displayed a proper ignorance of the dreadful affair, whereupon the follower of things theatrical gave the details: "You see, it wuz like dis, Maggie; you know dere's a scene in de play where a goyl is tied on de back of a mad bull, and she's supposed to be saved by one o' de actors. It's up to him to take de bull by de horns and twist his neck off. Well dat night de actor wuz dopey, or somet'n, anyway de bull got away an' de poor goyl wuz slammed around de stage till she wuz near dead."

"Just shows," said Maggie, with the look of one who knew what she was talking about, "dat you never kin trust a bull, no matter how you tame him."

TROUBLES OF THE CADET GIRL.

Daniel H. Brady, a business man, who financed to the extent of $7,000 the production of The Cadet Girl at the Herald Square, secured recently from Judge Gildersleeve, of the Supreme Court, an injunction restraining A. H. Chamberlyn from taking possession of the receipts, and ordering him to deposit them in the Bank of New Amsterdam, credited jointly to Brady and Chamberlyn. Mr. Brady claimed that he had not received any portion of the receipts, nor an accounting. Argument on the injunction was heard on Tuesday, when, on application of Mr. Chamberlyn, the judge granted an order empowering Ambrose O. McCall, clerk of the court, to pay the company's salaries, pending a settlement of the dispute. The hearing was adjourned until Sept. 6.

THE STOCK COMPANIES.

The Henry V. Donnelly Stock company will inaugurate its third season at the Murray Hill Theatre on Sept. 17. Of the old company, Dorothy Donnelly, Mrs. Thomas Barry, Irene Jordan, Walter Allen, William Redmund, Thomas Coleman, and Charles D. Waldron have been re-engaged for the coming season, and among the new members are to be William Bramwell, Rose Stuart and Laura Hope Crews. The Colonial Girl has been selected for the opening bill.

Sheridan Holmes has become a member of the stock company at Buffalo, N. Y.

Anna Veda Risher has been specially engaged to appear for the week following Sept. 1 at the Standard Theatre, Philadelphia, in The Great Northwest.

Alfred Fisher, who has been with S. H. Hunt's Pike Theatre Stock company at Detroit, St. Paul, and Minneapolis all Summer, will remain with the same management this season as stage-manager of the Grand Opera House Stock company, Indianapolis, opening early in this month.

Lavinia Shannon has been engaged as leading woman of the Grand Opera House, New Orleans. Miss Shannon during the past two seasons has been the leading woman at the Grand Opera House, Indianapolis, and Manager Hunt wished to re-engage her for a third season.

Jane Holly has been engaged for the Grand Opera House Stock company, New Orleans.

In reviewing the recent production of The Charity Ball by the Baldwin-Melville Stock company, a Montreal critic pronounced Blanche Seymour an ideal Bess Van Buren.

A page of interesting photographs of members of the Neill company in Honolulu and on the steamer homeward bound appeared in a recent issue of the Los Angeles *Capital*.

Lucie A. Rogers has signed for the leading ingenue and soubrette roles with the Brinker Stock company, Newark, joining in The Dancing Girl, Sept. 3.

Frederic Sumner, who for the past two seasons has played Captain Halliwell in The Little Minister company, has been engaged to play juveniles with the Woodward Stock Company, Kansas City.

The Frederic Bond Stock company opened its Summer season at Proctor's Theatre in Albany, N. Y., May 14, and closed Aug. 25. It was remarkably successful, and Mr. Bond intends to return next season. He and his company made many friends. The following comedies and curtain-raisers have been presented to continuous big business: A Cup of Tea, The Adventures of Don Ceasar, Rally Round the Flag, A Bachelor of Arts, Sunset, The Cricket on the Hearth, Mrs. W.'s Boarders, In Honor Bound, The School for Scandal, Taming a Butterfly, Home, A Woman's Won't, Nita's First, Captain Swift, A Pair of Spectacles, A Household Fairy, A Happy Pair, Turned Up, Barbara, Papa, My Turn Next, His Last Legs, Rain Clouds, My Uncle's Will, The Arabian Nights, The Awakening, School, Partners for Life, The Marble Arch, Our Boys, The Judge, A Scrap of Paper, The Rivals, The Open Gate, Golden Flower, A Regular Fix, Young Mrs. Winthrop, Betsy, Our Bitterest Foe, She Stoops to Conquer, London Assurance, Withered Leaves, Snowball, A Pair of Lunatics, Ours, Her Last Rehearsal, My Awful Dad, Sweethearts, and Confusion.

The Lyceum Theatre Stock company, Brooklyn, opened its season on Sept. 1, with a production of The Electrician.

Manager Carl Herbert has leased the East End Theatre, Pittsburg, for a term of years, and announces that it will be hereafter known as the Penn Avenue Theatre, and the home of the Herbert Stock company. The company will open about Oct. 1, after extensive alterations and improvements in the theatre have been completed. Some unique methods of stock company operation are promised.

The Valentine Stock company closed a successful Summer season at the Grand Opera House, St. Paul, Minn., Aug. 18, and opened for thirty-seven weeks at Toronto Aug. 27. Kate Blancke will open a season with the other Valentine Stock company at Halifax, N. S., Sept. 24, remaining there until Christmas, and goes thence to St. John, N. B., for a season.

The Boyle Stock company will open Sept. 10 with The Prodigal Daughter at the Grand Opera House, Nashville, Tenn.

The Redmond Stock company is on its eleventh week at the Boyd Theatre, Omaha, playing to the largest Summer business ever known there. The engagement will continue until Sept. 9.

B. F. Horning has been engaged as the leading man with the stock company at Nashville, Tenn.

Eugenia Hayden will join the Thanhouser Stock company, Milwaukee, on Sept. 15, to play ingenue roles.

Irving Chauncey has become a member of the Grand Opera House company, New Orleans.

Polly Stockwell left recently to join the Alcazar Stock, San Francisco, in which she will play the ingennes, opening on Sept. 10 as Wilbur's Ann in The Girl I Left Behind Me. Miss Stockwell has been summering at Brighton Beach with her mother.

Julia Blane has signed for the character business with the American Theatre Stock, New York.

Margaret May will play the ingenues and soubrettes with the Columbia Theatre Stock, Newark, N. J., the coming season.

Jane Holly has gone to New Orleans to play seconds this season with the stock company at the Grand Opera House.

AN ODD THEATRE TAX.

The borough council of Washington, Pa., recently passed an ordinance placing the license fee for each play presented at $1. The ordinance allows the chief burgess of the borough to refuse such license if, in his judgment, the proposed exhibition should not be permitted. The ordinance was first passed by the council in July, but it was vetoed by the burgess, F. H. Judson, who gave as his reason that the tax was an exorbitant one, being much higher than that required in other towns in the State larger than Washington, also that it would be very inconvenient for the manager of a theatre to make application for a license for each play brought to town. At a subsequent meeting of the council the ordinance was passed over the head of the burgess. Under the provisions of the ordinance Manager Forrest Haliam, of the Lyric Theatre, is entirely in the power of the burgess as to what plays he may present at his theatre.

FLORODORA AT THE CASINO.

Dunne and Ryley have arranged to produce the English musical comedy, Florodora, at the Casino, opening about Thanksgiving Day. Willie Edouin may head the cast.

NOTES FROM MT. CLEMENS.

The season at this resort is rapidly drawing to a close, there being at the present time very few professional people in town.

Brown's in Town played here Aug. 23, pleasing a crowded house; A Woman in the Case Aug. 24; performance fair; poor house; Si Plunkard Aug. 28; good performance; full house; Norris and Rowe's Animal Show 29; excellent performance; big business; Ole Olsen 29; pleased; to the capacity of the house. It was thought that such close booking would affect all the companies, but all did better than expected.

Robert Nelson, Jr., of the Nelson family of acrobats, and until recently with the Wallace show, has of late shown symptoms of insanity, and on Monday last was taken to an asylum at Dearborn, Mich., for treatment.

Mt. Clemens Lodge, No. 168, K. of P., which has a large number of theatrical people on its rolls, took part in the parade of the Pythian fraternity, at Detroit, on Tuesday last, and was the feature of the entire parade, and took first prize for appearance. They were attired in bath robes, with towels for turbans, and were accompanied by a mammoth bathtub on a handsome float, drawn by four horses.

W. C. Cameron and M. J. Sullivan, of the Olympia Quartette, left on Sunday last to join the Behman Show, at Milwaukee, Wis.

Nettie De Courcey, who has spent the most of the Summer at this place, opened with the Si Plunkard company on Tuesday last. Her specialty was the hit of the evening.

W. E. HORTON.

FAIRS AND CARNIVALS.

The annual exposition and carnival of the Akron, O., Elks opens Sept. 3 and will continue till Sept. 17.

The Montgomery, Ala., street fair will be held Oct. 15-20.

The Central Arkansas Fair Association will hold a fair at Morrilton Oct. 16-20. The officers of the association are W. J. Stowers, President; W. F. Wells, Vice President; N. T. Hawkins, Secretary; W. C. Alley, General Manager.

The Farmers' Club Fair at Hornellsville, N. Y., opened Aug. 28 and will continue all the week. The large attendance is fully warranted by the unusually fine attractions. There are numerous excellent specialties, notably Vernon, Howard, and Simpson and Stanley.

The county fairs to be held in Vermont this Autumn are: Addison, Middlebury, Aug. 28-30; Battenkill Valley, Manchester Center, Sept. 5-7; Bradford, Aug. 28-30; Caledonia Grange, East Hardwick, Sept. 29; Caledonia, North, Lyndonville, Sept. 19-20; Caledonia, St. Johnsbury, Sept. 11-13; Dog River Valley, Northfield, Sept. 18-20; Franklin, Sheldon Junction, Sept. 12-14; Lamoille Valley, Morrisville, Sept. 5-7; Orleans, Barton, Sept. 11-13; Rutland, Sept. 11-13; Ryegate and Wells, South Ryegate, Aug. 29-30; Springfield, Sept. 5-6; State Fair, White River Junction, Sept. 11-14; Union, Tunbridge, Oct. 2-4; Valley Fair, Brattleboro, Sept. 26-27; White River Valley, East Corinth, Sept. 5-7; Washington, Sept. 25-27; Western Agricultural, Fair Haven, Sept. 18-21; Windsor, Woodstock, Sept. 25-27; Winooski Valley, Waterbury, Sept. 11-13.

A grand carnival and street fair will be held at Savannah, Ga., under the auspices of the Elks, Nov. 5-17. It will consist of carnival, street parade, concert, general midway shows and flower parade. G. Reuben Butler is Secretary.

At Hudson, N. Y., fair grounds the forty-first annual exhibition of the Columbia County Horticultural and Agricultural Association took place Aug. 29-31. Weather perfect, exhibits excellent, attendance large, vaudeville good, and trotting exciting. Open air performance, under direction of E. A. M. Deeley, included the Parisian Sisters, Imperial Japanese Troupe, trick mule "Sparta," with Ryder and Dryver, and Moore's Jubilee Coons in a cake-walk.

A fair will be held at Chatham, N. Y., Sept. 4-8.

The Street Fair Committee of Ottumwa, Ia., have decided on Sept. 17-22 for the dates of the carnival.

Secretary Ambler, of the Washington County Fair, which is to be held at Sandy Hill, N. Y., Sept. 11-14, is making elaborate preparations. Among the attractions will be the Frank C. Bostwick Midway Carnival.

The Ohio State Fair will be held at Columbus, Sept. 3-9. The Royal Marine Band of Italy will be a special attraction.

The New York State Fair was held at Syracuse, Aug. 27-4, and drew big crowds. Pain's fireworks was the evening attraction.

Dr. C. D. Gray, of the International Exhibition Company, has arranged for a tour of carnivals in the South, commencing at Memphis, Tenn., the first week in October, under the auspices of the Elks; the second and third weeks of October at Nashville, under the auspices of the Retail Merchants' Association; in the fourth week in October at Jackson, Tenn., under the auspices of the Elks. The New England Carnival Company, of Canton, O., has contracted for supplying midways to these cities. The company will proceed from Tennessee into Alabama, Georgia, Florida, Texas and Arkansas, closing at Hot Springs with a big carnival and street fair.

The street fair given Aug. 27-4 at Utica, N. Y., by the Thomas Carnival Company attracted fair-sized crowds. The various side shows were not worthy of patronage, and altogether there were few redeeming features.

Winona, Minn., will have a street fair Sept. 11-14.

A street fair will be held at Pendleton, Ore., Sept. 18-22.

Everything ahead the Portland, Ore., Street Fair and Carnival, under the auspices of Portland Lodge 142, B. P. O. E., which will open Sept. 4 and will close Sept. 15, is progressing with a hum. The special days will be: Sept. 4, opening; Sept. 6, Elks'; Sept. 7, women's; Sept. 8, commercial travelers'; Sept. 11, fraternal organizations'; Sept. 13, industrial; Sept. 15, carnival. The building of the midway is so going ahead that everything connected with it will be in ship shape on the opening day. The midway will comprise nine streets, in Sixth, from Yamhill to Couch and West Park (almost 2,000 feet). Many attractive novelties are being secured by the Elks for the fair.

ENGAGEMENTS.

Madge Otis, for What Happened to Jones.

Gray Fowler, for Sapho.

William Chanler and Richard Molloy, for The Man o' War's Man.

Lloyd H. Patterson, with Belle Archer, in Jess of the Bar Z.

William Courtleigh, by Liebler and Co., for the leading role in Lost River, succeeding Robert Hilliard.

Melville Stoltz, as business manager, and George Osbourne, with Anna Held, in Papa's Wife.

Edwin Weston, Miss Stapleton, Barth and Fleming, Leslie and Curdy, Fauvette Sisters, Claflin Sisters, and Metweef Trio, for Old Puddin' Head.

Isaac Payton, with Mittenthal Brothers.

H. P. Franklin, as musical director with Alma Chester.

L. A. Edwards, for the title role in Joshua Simpkins.

Brigham Royce, Smythe and Perley, for William Collier's company.

Louis Wasself, for The Wooing of Mrs. Van Cott.

GOSSIP OF THE TOWN.

Above is a striking likeness of Harry Wise, who has been engaged by Hal King to play the character of I. N. Digestion, in A Ragtime Reception. Mr. Wise is a Californian, who, after having played leading baritone roles in many of the popular light operas, came to try a season of vaudeville, which he just successfully completed, being seen in leading houses of New York City. Mr. Wise possesses a baritone voice of unusual power and sweetness. He will introduce several popular songs, making a special feature of "The Man Behind the Gun."

The "pick up" paper season began on the East side last week, when Anna Held, May Irwin, and Della Fox were lured at Bowery concert halls.

The administrators of the estate of the late J. V. Gottschalk have placed Louden G. Charlton in charge of Mr. Gottschalk's concert business.

Mark W. Davis has returned to town from Schooley's Mountain. Every afternoon he may be seen on the speedway with his mare, "Queen Olga" (2.27). Next season Mr. Davis will be with Madame Modjeska's company.

Ojibway Indians played a dramatic arrangement of Longfellow's "Hiawatha," at Desbarets, ont., last week. Alice Longfellow, daughter of the poet, was present and was adopted by the tribe.

William Lloyd and Charles Gay, of the Lloyd and Gay Dramatic company, are preparing for their coming season, opening at the Lyceum Theatre, Minneapolis.

Paul Potter came back from Paris last week to write up our theatres for the Congress of Dramatic Art, at Antwerp, next year. Incidentally, he may stage a few of his plays while here.

Mary McDonough will be known professionally hereafter as Mary Downs.

The Crack-a-Jack Minstrels opened the Harrington, Del., Opera House, on Sept. 1.

Manager Rosenberg has invited the player inmates of the Home for Incurables, at Fordham, to attend the Wednesday matinees at his Metropolis Theatre, in this city. Some of them saw The Angel of the Alley there last Saturday, and were entertained at dinner by G. A. Stryker.

W. J. Chappelle, agent of A Bunch of Keys, will begin, on Oct. 5, his fortieth year as advance man. During his professional career Mr. Chappelle has been with but six companies.

Frank Ranney, one of the four stage-managers of the Castle Square Opera company, and Jessie Dolman, of the same company, were married in New York City on Aug. 21.

Mr. and Mrs. Emile La Croix (Josepha O'Rowell) have broken camp and returned to the city.

M. Witmark is defendant in a suit brought by A. W. Tams to recover damages for an alleged infringement of Tams' property rights in The Queen's Lace Handerchief. Mr. Witmark's counsel applied, on Friday last, to have plaintiff furnish a bill of particulars. The judge reserved decision.

Claude Saunders is in advance of Harry Glazier in The Three Musketeers.

J. Sebastian Hiller, the well-known musical director, has written a new song entitled "Just One More," for Digby Bell, who will incorporate it in his new monologue. Mr. Hiller is to be the musical director of Hammerstein's Republic Theatre, and the Bijou Orchestra that he is now organizing for that playhouse promises to be unique in many respects among the theatre orchestras of the city.

Clay Bouton, who visited her sister, Mabel Bouton, at Middletown, N. Y., last week, denies the sensational reports that her sister is demented. She is merely suffering from melancholia and insomnia, having been a victim of the latter ailment for several years. Clay Bouton will make her home temporarily at Middletown to wait upon her sister, who is reported greatly improved.

Melbourne MacDowell arrived from Europe last week.

In the City Court on Thursday the suit of the Sire Brothers to put George W. Lederer out of the Casino was again dismissed. The Sires promptly began another action.

Josephine Hill and Charles Evan Duyne, non-professional, were married on Aug. 30 at New Brunswick, N. J.

Robert Fitzsimmons is going to star this season in a new melodrama, The Honest Blacksmith, by William Gill, under management of Percy Williams.

Edythe and Joseph Totten, assisted by members of the Actors' Society, gave a performance last Thursday of The Private Secretary at Tottenville, S. I., for the benefit of the local Roman Catholic church.

Miriam Nesbitt is resting at her home in Chicago.

George H. Howson, stage manager of For Her Sake, and Lottie K. Parks were married at Detroit, Aug. 27. Both are residents of Jackson, Mich.

George Liscomb, advance agent of The Queen of Chinatown, was stricken with apoplexy at the United States Hotel, Hartford, Conn., Aug. 19. He was removed to the hospital. Later in the week he grew better and was taken to his home in this city.

Wood's Opera House, Sedalia, Mo., was unroofed by a wind storm Aug. 27.

Aunt Louisa Eldridge recited "Topsy" at the August Denman boy of the Bowery, and Cora Sutton sang "Oh, How I Hate Mornin'."

Among the singers [illegible] for the Metropolitan English [illegible] company are Homer Lind and [illegible], both of whom were members [illegible] Opera company last season.

Owing to the [illegible] of Elizabeth Woodson, Ellen M[illegible] Katherine Horneck in Stuart [illegible] of Oliver Goldsmith.

A son was born to Mr. and Mrs. Herbert Gresham, at Tarrytown, N. Y., last week.

THEATRES AND ROOF-GARDENS.

Tony Pastor's.

Reno and Richards, the comedy acrobats, and Eva Williams and Jac Tucker, in the first production of a new sketch, called Rosie Potatoes; or, Faint Heart Never Won Fair Lady, written by Jac Tucker and William Butler, are the features of the bill. The others are the Seven Reed Birds in A Day at the Seaside, by Dave Reed, Jr.; Swift and Huber, musical comedians; Vevie Nobriga, coon singer; Billy Link, monologist; Mr. and Mrs. John T. Chick, in Matrimonial Mishaps; Pierce and Egbert, song illustrators; the O'Connors, comedy duo; Willett Charters, serio-comic; Amos, comedy juggler; Manning and Manning, musical comedy duo; the vitagraph and stereopticon.

Keith's Union Square.

Marie Wainwright returns to vaudeville, presenting a new comedietta written for her by Justin Huntley McCarthy, entitled Lady Dye's Escapade. The bill also includes Charles Grapewin and Anna Chance, in A Mismated Pair; Prelli's performing dogs, a novelty from Europe, especially imported by Mr. Keith; Louise Dresser and her "picks;" Almont and Dumont, musicians; Howard Thurston, coin and card manipulator; Hacker and Lester, cyclists; Bright Brothers, acrobats; Ely and Harvey, comedy duo; Maybelle Claire, in a new specialty called Poems and Pictures; Mai Wynn, vocalist; the vitagraph and stereopticon.

Proctor's Palace, Fifty-eighth Street.

The bill includes Henry Lee, impersonator; Louise Willis Hepner, prima donna; three Gardner Brothers, musical comedians; Herbert and Willing, farceurs; Terry and Elmer, dancing experts; Paley's kalatechnoscope; three Drohes, grotesques; Barry and Halvers, comedy duo; W. C. Davis, comedian; Aurie Dagwell, comedienne, and the stereopticon.

Proctor's 125th Street.

Lockhart's baby elephants, Milton and Dolly Nobles in Why Walker Reformed, and Gertrude Haynes and her Choir Celestial are the features of a bill including Howard and Bland, comedy duo; Oriskany Trio, European novelty act; Manjonita and Eugene, singers and dancers; Courtright and Lee, comedy sketch; Six and Gedney, banjoists; Maude Amber, comedienne; Brooks Brothers, comedians; Professor L. Fox, imitator; the kalatechnoscope, and the stereopticon.

Proctor's Twenty-third Street.

Bert Coote and company, in Supper for Two, head a bill embracing Manning and Prevost, who make their American reappearance; Albert Guille, operatic tenor; Ben Harney Trio, singers and dancers; Mr. and Mrs. Edward Esmonde, in a new comedy sketch; Cooke and Clinton, rifle experts; Paley's kalatechnoscope; John D. Gilbert, monologist. Alexander Heindl, 'cellist; Mudge and Morton, musical act; the McMahons, statuary posings; George Martin, comedian, and the stereopticon.

Proctor's Fifth Avenue.

The bill is headed by Joseph Hart and Carrie de Mar, in A Close Call, and includes Press Eldridge, comedian; Willis Family, musicians; Collins and Hardt, acrobatic and dancing comedians; La Belle Rita, cyclist; John T. Ray, comedian and dancer; Crosby and Forman, in A Duplicate Husband; Ernest Nizarros, flying rings; two Lamonts, acrobats; Frank J. Shea, banjoist; Orhoff and Hale, illustrated songs; the kalatechnoscope, and the stereopticon.

Koster and Bial's.

This house, renovated and improved, opened on Saturday afternoon, Sept. 1, under the management of A. A. and N. Hashim, with the following bill: Marie Dressler, Vernona Jarbeau, Alice Pierce, Russell Brothers, George Fuller Golden, McIntyre and Heath, Joe Welch, Genaro and Bailey, Kens, Welch and Melrose, Monroe and Mack, Lawrence and Harrington, Fanny Fields, Lowell and Lowell, Bartelmas, Hodges and Launchmere, Lizzie B. Raymond, and the four Emperors of Music. A review of the performance will appear in next week's MIRROR.

Hammerstein's Venetian Terrace.

The pictures of the Fitzsimmons-Ruhlin fight are retained. The bill also includes Charles T. Aldrich, George Fuller Golden, Webb and Hassan, Johnstone Brothers, Hayes and Healey, and others.

Cherry Blossom Grove.

The bill includes the Colinis, Marguerite Cornille, Nat M. Wills, Louise Gunning, the Great Everhart, Allenni's monkeys, the Bosson Midgets, Pat and Mattie Rooney, Ernest Hogan, Cook and Sonora, Charles B. Sweet, Les Charmenses, Pantzer Troupe, Ellie Fay, the Morello Troupe, and Marwig's ballet, The Dolls' Revel.

Hurtig and Seamon's.

The season here opened on Saturday evening. The bill, which continues all this week, includes Rose Coghlan and company, James and Bonnie Thornton, Wills and Loretto, Henri French, Flatow and Dunn, Snyder and Buckley, the Hawaiian queens, and Eddie Leonard.

Casino Roof-Garden.

The Casino Boy, the female minstrels, and an olio are continued.

Lion Palace.

The bill is headed by J. W. Winton, the ventriloquist, and includes Nina Collins, Moller, Fuller and Little, the Craigs, Howard Brothers, Agnes Mahr, Fortuni Brothers, and Craske and Stevens.

THE BURLESQUE HOUSES.

MINER'S BOWERY.—Robie's Knickerbockers [illegible] over from the Eighth Avenue to open [illegible]

MINER'S EIGHTH AVENUE.—The Bohemian Burlesquers, again headed by Billy B. Van, are in evidence this week.

LONDON.—Chandler and Robinson's Kings and Queens appear for the first time here.

DEWEY.—Henck and Fennessy's new organization, The Ramblers, is the attraction this week. The company is headed by Burke Brothers, the Quaker City Quartette, the three Dunbar Sisters, and other prominent specialists. Two new burlesques are features.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Franz Ebert, the midget comedian, late of the Liliputians, made his vaudeville debut, assisted by his wife, Elsie Lan, in a sketch called Rip Van Winkle, Jr. It is a sort of travesty on the story of Rip. The scene is laid in the Catskills. Rip has been put out of his house by his wife, and his big son is sent to look for him. He is discovered in a wood, and when he awakens tells of a strange dream he has had. His soliloquy is a sort of monologue, which admits the introduction of several up-to-date jokes, which, told in Ebert's funny German dialect, are good for hearty laughs. Later on he meets Hendrik Hudson, who offers him a flask to drink from. Rip imbibes, whereupon the scene is darkened, and after a stage storm, that lasts about a minute, Rip reappears. The effect of the drink has been a complete transformation in his appearance, and he appears as a sort of Cupid, in a suit of pink fleshings and a blue scarf. He meets a fairy queen and makes love to her. Just as he is progressing nicely his son finds him, and, in spite of his changed appearance, recognizes him and carries him off to their home under his arm. The sketch is well adapted to the peculiar talents of little Ebert, and when he gets used to his part he will undoubtedly make a great deal more of it than he did at the first performance. Elsie Lan spoke her few lines pleasingly and made an attractive appearance. The other characters are of little importance. The special scenery was very pretty and the electrical effects, especially during the storm, were effective. J. K. Emmet and Lottie Gilson were seen in Collie's Dilemma, which was described in last week's MIRROR. They were well received, and Miss Gilson's songs were encored repeatedly. The big laughing hit of the bill was made by Charles Grapewin, in the sketch Above the Limit, which kept the house in an uproar. Grapewin has improved the act considerably, and his impersonation of the tough boy is now a genuine treat. He was effectively assisted by Anna Chance. Jennie Yeamans kept every one in good humor with her monologue. Les Frasettles were applauded for their excellent playing, and Mazuz and Mazet were funny as the tramp and the brakeman. Bobby Gaylor's piping voice made his jokes sound funny, and he won his usual quota of laughs. Mitchell and Cain introduced a new act, modeled somewhat after the old one, and it scored a hit. They are hard workers and strive earnestly to amuse. The bill also included George E. Austin, Bonham and Collver, Payne Brothers, who introduce a novelty in the illustrated song line; Fields and Loring, the Glockers, the biograph, and the stereopticon.

TONY PASTOR'S.—Joe Welch was heartily welcomed, and pleased his admirers by presenting a monologue almost entirely new. His description of his experiences at a prize-fight is as funny as his old stuff about being arrested, and his hearers fairly shrieked with laughter at his quaint recital. The Four Emperors of Music made plenty of noise. Mr. and Mrs. Gene Hughes repeated former hits in Charles Horwitz's sketch, A Matrimonial Substitute, and kept the house in great humor. Gallagher and Barrett were amusing in their own Irish way. Gladys Churchill and Walter Pleugh presented an operetta called The Cigarette Girl. The book is by Miss Churchill and the music by Maurice Arnold. The operetta is on the Carmen order. Miss Churchill is the cigarette maker and Mr. Pleugh is a toreador. There is very little plot, but there are solos and duets for the principals, who acquitted themselves very creditably. One song, called "Never Throw a Mother's Gift Aside," is especially good. The sketch was fairly pleasing. The Pantzer Trio contorted in approved fashion. Barton and Ashley won laughs in their absurd skit. John E. Drew danced cleverly and talked glibly. More or less pleasing acts were contributed by Dushington and Bryant, Tom B. Kelly, the Castanos, the Althea Twins, Freddie Richards, Stetson and Forrester, and the vitagraph.

PROCTOR'S 125TH STREET.—John C. Rice and Sallie Cohen, in The Kleptomaniacs, shared the honors with the dainty and versatile Edna Aug, who maneuvered in her own charming and amusing way to excellent effect. Her art and personality, combined with good looks and boundless energy, stamp her, to use a slang term, as a "sure winner." Alice Shaw and her twin daughters presented their refined entertainment. Manning and Davis, in The Irish Pawnbroker, were well received. The Three Gardner Brothers were good in spots. Bertie Fowler's monologue is excellent. Harry and Sadie Fields got their share of applause, as usual. The others were the rifle experts, Cooke and Clinton; George E. Martin, magician; the Bicknells, whirlwind dancers; Leon Morris' ponies, and the kalatechnoscope.

PROCTOR'S TWENTY-THIRD STREET.—Digby Bell, who is now programmed as "The Chesterfieldian Monologist," headed the list and scored as usual. Arnold Daly made his debut in vaudeville, assisted by William B. Smith and Mary Blyth, in a comedietta called A Peaceful Ending. The plot of the sketch is identical with that of A Surprise Party, which was presented at this very house only a few weeks ago by Grace Belasco and company. The only difference is that the leading character in Mr. Daly's play is a German playwright, whereas in the other sketch he was a Frenchman. It is evident that the original must be one of the successes of the French or German stage. This latest version is a trifle better than its predecessor, and the character of the dramatist offered Mr. Daly a chance to display his talent as a German dialect comedian to advantage. He also played a juvenile role, and made a quick change to the German. William B. Smith was effective and kept the audience amused with a topical song recited to an accompaniment while Mr. Daly was making his change. Mary Blyth was rather listless, possibly on account of the weather. Imogene Comer sang several "mother" songs in her deep voice, and her efforts met with approval. Howard and Bland scored a hit of large proportions in their very entertaining comedy skit, in which Mr. Howard does some excellent trick piano work. Frank Whitman, the dancing violinist, repeated the success he scored all last season with The Man in the Moon company, and his quaintly original work was thoroughly appreciated. Davenport Brothers, Brooks Brothers, Hilton Brothers, Lawrence Sisters, Nat Burton, James and Bonnie Farley, Ira Russell, Paley's kalatechnoscope, and the stereopticon were also in the bill.

PROCTOR'S FIFTH AVENUE.—Henry Lee, after a season in the legitimate, returned again to vaudeville and presented his very pleasing entertainment, Great Men, Past and Present. His impersonations included Pope Leo XIII, Bismarck, Kipling, Grant, Roosevelt, Croker, Dewey, and Robert E. Lee. Mr. Lee's act is of a dignified character, and it merited the approval bestowed upon it. Louise Willis Hepner, the comic opera prima donna, made her vaudeville debut and scored a hit in a repertoire of pleasing and catchy songs. She made a handsome appearance, and her voice is as sweet as ever. George W. Day, in his burnt-cork make-up, rattled off a breezy and timely monologue, interspersed with songs. His material is almost all new, and his snappy hits at the politicians and the fads and follies of the day, were eagerly appreciated. Sager Midgeley and Gertie Carlisle were pleasing, as usual, in their "kid" sketch. Mr. and Mrs. Mark Murphy, in The Seventh Son, made a distinctly favorable impression. Mr. Murphy's brogue is as thick and rich as a dish of Irish cream. The Randalles, who have recently returned from Europe, were given a cordial welcome, and proved that their experiences on the other side had not interfered with their limberness. Swift and Huber turned on music and fun with excellent results. Fancy step-dancing by Fred Brown; jokes and dances by McBride and Goodrich; tricks by Mlle. Emmy's dogs; cycle stunts by Chester Blodgett; songs by Laura Comstock; a monologue by W. T. Davis, and pictures by the kalatechnoscope and the stereopticon made up the rest of the bill.

HAMMERSTEIN'S VENETIAN TERRACE.—George Fuller Golden and "Jess" Dandy made successful experiments as open-air entertainers. The pictures of the Fitzsimmons-Ruhlin fight aroused a great deal of interest. Good specialties were given by Ed Latell, the Three Lukens, Hayes and Healy, Webb and Hassen, Johnstone Brothers, Eleanor Falk, Marzella and her birds, Barth and others.

PROCTOR'S PALACE.—Lizzie B. Raymond made her American reappearance, after an absence of several months in Europe. She is as brisk and gingery as ever, and introduced several new songs with great success. The absurdities of Stimson and Merton kept the house in roars. J. F. Crosby and Inez Forman proved highly entertaining in E. R. Tilton's sketch, A Duplicate Husband. The Oriskany Trio were applauded for some very smart acrobatic work. Judging by the amount of appreciation shown, the smart little Doherty Sisters made the hit of the bill. They have a cute way of ingratiating themselves with the audience at the start, and after that everything they do or say goes with a hurrah. Colville and McBride were fairly interesting. Sophie Burnham made a big hit with her songs. Carrie Behr's eccentric specialty caught the fancy of the house. Manjonita and Eugene, Frank J. Shea, McFayden and Royal, the kalatechnoscope, and the stereopticon were also in the bill.

CHERRY BLOSSOM GROVE.—The Great Everhart, Ellie Fay, Louise Gunning, and Ernest Hogan were especially good. Others who helped the fun along were the Colinis, Henri French, Pantzer Trio, Allenni's monkeys, Montgomery and Stone, Pat and Mattie Rooney, Fisher and Carroll, Morello Troupe, Les Charmenses, and Marwig's ballet, The Doll's Revel.

CASINO ROOF GARDEN.—The Casino Boy, with George K. Fortescue and Anna Laughlin in the leading roles, continued to win laughs. The female minstrels and Mlle. Alma were also in evidence.

LION PALACE.—Cook and Sonora, Anderson and Ingleton, Hafford and Worth, the Frederick Brothers, Zoikyras, and others drew good houses.

FRANK CUSHMAN.

The Burlesque Houses.

LONDON.—Rose Sydell's London Belles played last week to fair business.

MINER'S EIGHTH AVENUE.—Robie's Knickerbockers continued to entertain the West Siders.

DEWEY.—The Victoria Burlesquers, which opened the season here on Saturday, Aug. 25, continued to attract large houses last week in spite of the heat. The burlesques and specialties met with much favor.

TRIAL REHEARSALS.

A correspondent writes the MIRROR complaining of the manner in which trial rehearsals are conducted. He states that sometimes very little attention is paid to the performers by those whose business it is supposed to be to watch and see whether the sketch on trial is good or not.

He may be right, but in most cases the parties interested pay enough attention to be able to make a conscientious report on the efforts of the performers. Rehearsals held in the morning are usually very depressing affairs. The actors are always hurried, because they cannot have a scene set just to suit them, or because they have forgotten to bring their music or necessary properties. These annoyances necessitate awkward explanations that detract from the smoothness that should characterize a good performance.

The plan of allowing performers, who feel that they have a good vehicle, to appear early in the afternoon, when there is some sort of an audience in front, is a good one. If there is any merit in an act the average audience is quick to recognize it, and a manager can gauge the value of an act better as he watches its effect on those who have paid to get in.

Our correspondent is advised to cheer up and persevere. Some day he will have a sketch that will be a "knockout," and then he can look with complacency on the time when he was trying to break into vaudeville. Getting a foothold on the vaudeville stage is about as hard a job as any one can undertake, but once the feet are planted firmly on the center of the stage, the rest is all "velvet and roses."

BIG PRICES FOR SEATS.

The auction sale of the seats and boxes for the opening night at Weber and Fields' took place on Thursday afternoon last at the Music Hall. The burden of the auctioneering fell upon Edgar Smith, the official librettist of the house. His bright remarks caused much amusement and he kept up the rivalry which brought the price of the first choice of boxes up to $250, which was paid by "Mamma" Friend, the lawyer.

The other boxes sold for various prices, making the average $50. The highest price paid for a seat was $35 and the average was $12.50. De Wolf Hopper, Charles J. Ross and David Warfield took turns with the hammer, and made sundry efforts at impromptu wit, but Mr. Smith was the star conker, and if he ever gets pen paralysis he can make an easy living disposing of choice lots of household furniture or suburban lots.

Among those who paid fancy prices for the privilege of seeing the first production of Fiddle-de-Dee and who Was Iss were Florenz Ziegfeld, William Grossman, William A. Brady, Richard Harding Davis and William R. Hearst. The opening will occur on Thursday evening, Sept. 6.

VINNIE DE WITT MARRIED.

Wedding bells rang merrily on Thursday afternoon last for the marriage of a fair vaudevillain whose bright smiles will henceforth illumine the real family circle, and will be lost to those other circles that have known and appreciated them for many seasons.

Vinnie De Witt, whose ability as a cornetist and vocalist has won her a high place in the affections of theatregoers, is the happy bride. The fortunate man is Eugene P. McKenna, a New Haven gentleman, whose energies are bent in the direction of making from malt and hops a cooling and cheering beverage which has found such favor in New Haven and other towns in Connecticut that Mr. McKenna has a bank account large enough to allow him to draw a check with seven figures on it.

The event occurred in the pretty, old Huguenot town of New Rochelle, N. Y. The wedding party repaired to the parochial residence attached to St. Gabriel's Roman Catholic Church, where the ceremony was performed by Rev. Father Kelly. Josie De Witt, the popular violinist vocalist, sister of the bride, was a dream of beauty in her bridesmaid's gown, and John T. Moran, of New Haven, acted as best man.

FRANK CUSHMAN.

Frank Cushman was seen on Broadway last week after an absence of several weeks from town. He has just returned from a trip in the West and Canada, having stopped off at Cleveland for three weeks on his way home. Mr. Cushman met with unusual success on his trip, and he renewed many old and made several new acquaintances. Mr. Cushman states that there is no truth in the report that he is engaged to play in Chicago with a minstrel company. He has done well in vaudeville and is likely to be very much in it during the present season. He will sing eight new songs, including "Keep off My Living" and "Give Me Back My Lilacs," and everything in his specialty will be up-to-date and refined. One of the greatest compliments ever paid to a minstrel on the stage was tendered to Mr. Cushman by the fashionable Euclid Avenue audiences in Cleveland. His songs and impersonations were so well received that the audience gave him a genuine ovation at every performance.

COMEDIANS WITH MONEY.

One day last week as a MIRROR man was passing along Chambers Street he met those two popular sons of the Emerald Isle, Joe Welch and Tommy O'Brien, coming out of the Emigrant Savings Bank, the institution in which the Irish have such perfect confidence and where they store up their hard-earned money for rainy days.

VAUDEVILLE. VAUDEVILLE.

MANDY HAWKINS

DAN and DOLLY

MANN

Presenting the only real rural act in Vaudeville with Special Scenery....

"Dan and Dolly Mann's quaint sketch, Mandy, is one of the most realistic bits of 'Rube' character work ever seen at the Howard. The make-ups, dialect and mannerisms are perfect."—*Boston Post.*

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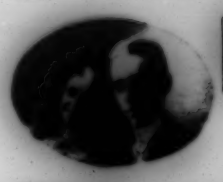

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Although Lochart's Elephants are the headliners, they are pushed hard for first honors by Willis Family, who thoroughly delighted the audience that enjoyed their splendid programme.—*Phila. Times.*

These people are very clever in their selections of music, and are finished musicians.—*Phila. Inquirer.*

Chief of the programme was the artistic musical specialty of the Willis Family.—*Evening Herald, Chicago.*

The Willis Family, one of the big features of the week's show at Keith's, is the cleverest act of its kind ever heard on the local stage.—*Boston Post.*

The greatest ever heard here and the big hit of the show.—*Boston Globe.*

Booked by the Association of Managers till April 1, 1901. Offers invited for next Summer, and first class combination next season and 1902. This week, Keith's, Providence; Sept. 3, Proctor's 5th Avenue, N. Y.

"PETE" BAKER

In Vaudeville, as well as the Legitimate, ALWAYS SUCCESSFUL.

Among the people appearing at the pavilion, Pete Baker, an old and always welcome Cincinnati favorite, was warmly greeted, and nightly merited the rather bounteous applause heaped upon him. Mr. Baker is one of the few German dialect comedians who can be called an actor in the best sense of the word, and his recitations and imitations, given minus the German make up, are excellent samples of special talent, as well as long and excellent training in the school of the legitimate.—*The Commercial Tribune*, Cincinnati, Ohio.

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SPRING, 1901.

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FRANK BUOMAN AND ROSE ADELLE

August 6—Keith's, New York City.
August 13—Keith's, Philadelphia, Pa.
August 20—Keith's, Boston, Mass.
August 27—Keith's, Providence, R. I.

CLARICE VANCE

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THIS WEEK, keith's Boston Theatre.

FOR SALE Another act by Clarice Vance.

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IN VAUDEVILLE

Week, Sept. 3. - - - Proctor's 125th Street, N. Y. City.

...ers pockets bulged sus... grew inquisitive. He ... Wills, who disguise their ... the East Side Hebrew and the ... had withdrawn their accounts ... former care of the Irish Benevolent Society, and were on their way to start a joint account with a National bank. Further inquiry developed the fact that they have bought a melodrama in which they intend to star next season and were putting their money in a place where the "ghost" would have no trouble in reaching it on salary day.

THE ORDER OF CRABS.

A new secret society, which is a burlesque on the White Rats of America, originated somewhere recently, and a couple of weeks ago, a vaudeville team playing at Weast's Theatre, Peoria, Ill., started a local branch. The society is known as the Ancient and Noble Order of Crabs, and started in with ten members. Now it boasts something over 300 in Peoria alone. When the Peoria lodge was formed it was the intention to receive as members only people who were interested in the theatrical profession, but the lodge became so popular that outsiders were worked in. The order claims to have no social, fraternal or other benefits, and the only inducement offered to prospective members is the unique ceremony of initiation. This is wierd and mysterious, but at the same time excruciatingly funny. Meetings are held weekly, and a class of twenty-five, including four vaudeville actors, Peter A. Weast, manager and owner of Weast's Theatre, and the Peoria correspondent of THE MIRROR were taken in on Aug. 18.

GRACE GRISWOLD TRIES HER SKETCH.

On Wednesday afternoon last, at Keith's Union Square Theatre, Grace Griswold tried her sketch, Billie's First Love, before the audience. Miss Griswold's role is that of an actress who has married an actor, whose first wife is supposed to have deserted him and been drowned at sea. A woman turns up who pretends to be the first wife, and the second one decides to pretend to go mad and leave them together. The newcomer's scheme is foiled, however, and the curtain falls on her complete discomfiture. Miss Griswold took advantage of several excellent opportunities and made a very good impression. She was assisted by Florian Farr, who did a song and dance very neatly, and Henry P. Barker, who was fairly good as the husband. The audience seemed to enjoy the sketch, and gave Miss Griswold and her companions a cordial curtain call.

HAGENBECK ENJOINS BOSTOCK.

Justice Sutherland, of Rochester, on Aug. 24 granted an injunction restraining Frank C. Bostock from using, in any form, the name "Hagenbeck" in advertising his animal show. The injunction was secured through an affidavit made by E. Darwin Colvin, who states that he has been associated with Hagenbeck for two years and that as Hagenbeck has established his name as a trade mark during the past thirty years the use of that name by any other than its owner would work great damage. In accordance with this and other affidavits the injunction was granted. Hagenbeck, who is now showing his animals at Paris, will visit America again next year.

BALDWIN STRIKES A "FROST."

Reports from Nome City, Alaska, indicate that E. J. ("Lucky") Baldwin has not made a success of his theatrical ventures in that place. He left San Francisco some time ago, with a company made up of dancers and serio-comics, and took material for building a theatre. He put up the walls, which cost him $4,000, but the interior was never finished. Business was good for a while, but the distress consequent upon the overcrowding of the town with poverty-stricken gold seekers caused a slump and the performers suffered. It is said that there are over 5,000 penniless men in Nome, seeking employment without avail. Baldwin, whose luck seems to have deserted him, will have to try again.

A STAR "SUPER."

When Le Roy and Clayton were playing in the West recently they had, as a fellow entertainer, George W. Day, the comedian, whose caricatures in THE MIRROR have attracted so much attention. Day volunteered to act as the policeman in Le Roy's sketch, Hogan of the Hansom. He determined to play a joke on his friends, so he got out his box of water colors and drew a pair of very funny looking eyes on his own cheeks. Then, by half-closing his eyes, and by using make-up deftly, he made a picture fearful and wonderful to behold. Le Roy, his wife, the members of the orchestra and the audience were completely broken up, and Day won a laugh as hearty as any he has ever secured when delivering his best monologue.

PRESENTATION TO CHARLES MORTON.

Charles Morton, the veteran manager of the Palace, London, who has been so kind to American performers, celebrated his eighty-first birthday on Aug. 15. The occasion was properly celebrated by the presentation to Mr. Morton of a handsome silver service from the directors, employes and performers. The usual speeches were made, and according to the *Entr' Acte* a very jolly time was enjoyed by all present.

THE WHITE RATS' BENEFIT.

The White Rats of America were very busy all last week making arrangements for their first annual benefit, which was scheduled to take place at the New York Theatre and Cherry Blossom Grove on Sunday evening. Among the volunteers were fifty of the best known stars in the vaudeville world. As THE MIRROR goes to press earlier than usual this week, extended comment on the benefit is deferred until next week.

VAUDEVILLE JOTTINGS.

Payne Brothers introduced a novelty last week at Keith's. One of them is a cartoonist and he has drawn several comic pictures, which are shown while his brother sings ballads in a most serious way. The effect is very good and the act made a very tidy little hit.

Gavin and Platt have received their new act, written for them by George Taggart, which they will produce in a few weeks, bringing it to Pastor's early in October.

Fred Niblo received a very complimentary notice in the London "Times" of Aug. 20.

Walter Thompson has joined Wesson and Walters for the season to play the principal vaudeville houses.

Wesson and Walters opened at Electric Park, Kansas City, Aug. 26, as the headliners and made a pronounced hit. Their press notices were very flattering. Mr. Wesson sang his new song, "When I was a Married Man," with great success.

Tom Browne is taking the mineral baths at Benton Harbor, Mich., and declares that they are as helpful as those of Mt. Clemens.

Billy McClain writes from Sydney, Australia, that he, Mme Cordelia, Charles W. Walker and Ida May Ferry, the "Frog man," and Emmons, Emerson and Emmons made a big hit, opening on June 28.

Lydia Yeamans Titus headed the bill at the Empire, Sheffield, England, week of Aug. 20.

A game of water-polo will be played between the chorus girls of Hammerstein's Victoria and the Cherry Blossom Grove at Eighty-fourth Street and the East ...

Mrs. Arthur Sidman, after a nine weeks' ... their season last week at Keith's. ... They have all the other Keith houses ... preparations are being made for Mr. Sidman's production next Spring of York State Folks. Mr. Sidman's rural play, which will employ sixty-five people.

Edward L. Rice has composed a new march, called "That's the Ticket," which he has dedicated to McKinley and Roosevelt.

William Thomas' latest song is called "Could I Bring Back But Yesterday."

Clarice Vance, "the Southern Singer," who is rapidly developing as a writer, has just finished a comedy act which she hopes will be very successful. It is said to be very original.

A well written article on E. F. Keith appeared in the London "Topical Times" on Aug. 4.

"Manny" Warner sailed from England for New York on the "Campania" on Aug. 25.

Vesta Tilley sprained her ankle recently, but is reported to be rapidly improving.

The factory hands of the Blackburn district in England, it is estimated, drew out £50,000 from the savings banks to spend on amusements on August Bank holiday.

Blocksom and Burns and Annie Hart, after a pleasant vacation of fourteen weeks at Mr. Blocksom's home at Fair Haven, N. J., on the Shrewsbury River, commenced their season at the New York Theatre roof week of Aug. 20. They have almost the entire season booked in the leading vaudeville houses and their first open date is Feb. 4.

Aimee, the dancer, was re-engaged for last week at Chicago, owing to the success of her new act. Friday, Aug. 31, was "Aimee's day," and she gave every lady present a photo of herself. She opens at the Columbia, St. Louis, Sept. 2, with Hopkins', Chicago, to follow.

Zeb and Zarrow, the jumping cyclists, are with Fulgora's European and American Stars this season. They are presenting a new act, including several sensational feats.

Carrie Scott and "Baby" Monk got an opening at the London Oxford on Aug. 5, and filled the place made vacant in the bill by the absence of the Zanettos. According to the "Entr' Acte" Miss Scott made a favorable impression.

The Elmore Sisters will put on a new act called The Adventures of Bridget McGuire, at Buffalo, on Oct. 1.

Milton and Dolly Nobles arrived home from the West on Aug. 28. They were to begin their Fall season at Hyde and Behman's on Sept. 10, but Manager J. A. Fynes prevailed upon them to cut short their brief vacation, and they are this week playing Why Walker Reformed at Proctor's 125th Street house.

Little Elsie came to New York to participate in the benefit for the White Rats of America at the New York Theatre on Sept. 2. Her "doggy" song continues to win encores.

Barney Gerard, the young author, has completed a new comedy sketch, entitled The Shirt Waist Man, which Dolph and Gill will present shortly. Dolph and Gill will make their first appearance in the East when they produce their new act. Mr. Gerard is busy on several other sketches.

Lottie Gladstone played Olentangy Park, Columbus, O., week of Aug. 19, and was re-engaged for week of Aug. 26. After playing Secanium Park, Galion, O., and Celeron Theatre, Jamestown, N. Y., she will return to New York, opening at Tony Pastor's Sept. 17.

Frank Bush and Rose Adelle have just finished a tour of the Keith circuit, and were most successful. Their sketch, The Door Key, was one continual round of laughter on the entire circuit. They were billed third among the features in every house, which was quite an honor, considering that they have been in vaudeville less than one year. After a week's rest they will join the Hopkins' Trans-Oceanic Star Specialty co., making their second season with that organization.

A press reception was held at Weber and Fields' Music Hall on Friday evening last, when the improvements made during the Summer were duly admired. The capacity of the house has been increased about one hundred by the substitution of seats for the upper tier of boxes. The new marble entrance elicited much favorable comment.

S. Ray Bancroft, of New York, professionally known as Harry Le Clair, Jr., and Madeline Marie Hoben, of Cincinnati, O., known to theatregoers as Madeline Duvall, were married in Baltimore, Md., on Aug. 29, by Rev. Joel T. Rossiter. They will be known hereafter on the stage as the Le Clairs.

The Esmeralda Sisters, Mable and Edna, and the Brunswick Sisters are with Boyle and Smith's Star Boarder co.

Brennan and Simmott's new act, The Irish Minstrel, was produced at Tony Pastor's week of Aug. 20, and made a hit. The team was engaged at once to open on the Keith Circuit at Boston on Aug. 27.

Kitty Miley is playing the Star Theatre, Brooklyn, this week with Sheridan's City Sports co.

Sebastian Newhouser, one of the Three Merrills, bicyclists, and Mary Ferguson, a soubrette, were married at St. Louis, Mo., on Aug. 30, by Justice Walker.

Ed H. Lester, business-manager of Cole and Johnson's Trip to Coontown, writes as follows: "The co. opened Aug. 21 at Greenwich, Conn., to the capacity of the house at dollar prices, and made a big hit. We played Asbury Park Aug. 22. The Opera House having burned down we played in the old Educational Hall. The house holds 1,600, and standing room was at a premium. We then played Wilmington and Altoona, and the same business was done all along the route. Our first week-stand was the Bijou Theatre, Pittsburg, where we opened Aug. 27. The weather was 90 in the shade, but we have played to phenomenal business. Our receipts up to the present time are almost double those of last year, and the opinion of Manager Gullick, of the Bijou, and others, is that the co. is far ahead of last season's. Our new scenery and paper have made a big hit. We open in Buffalo next week at the Lyceum, our first appearance in that town. Two songs that have made a big hit in Pittsburg are entitled "Pickin' On A Chicken Bone" and "I Can Stand For Your Color, But Your Hair Won't Do," which are being whistled through the streets of Pittsburg."

The Whitney Brothers have just finished a twelve weeks' engagement at the Palace Theatre, London, meeting with great success, and have gone on the continent, opening at the Wintergarten, Berlin, Germany, Sept. 1, with Leipzig, Vienna, Munich, and Nurnberg to follow. They return to England in January to fill eight months' solid booking in the provinces.

Violet Dale will return to New York at the close of her engagement at Shea's, Toronto, on Saturday. She duplicated her previous successes at Shea's, Buffalo, last week.

Percy G. Williams' Brooklyn Music Hall opened for the season on Labor Day. As the house is part of the big circuit, straight vaudeville will be the policy this season. The opening bill includes Eleanor Falk, Milton Aborn, J. R. Glenroy, Artie Hall, Swift and Huber, and Flora.

May Mayoda, who is making her debut this week at Keith's Union Square, is a society girl from the South. She is a daughter of the late Judge Mayoda, of Dallas, Texas, and is popular in society circles in New Orleans and Dallas. She has studied music in Europe and New York.

VAUDEVILLE CORRESPONDENCE.

BOSTON, MASS.—Boston's second vaudeville war will open bright and early on Labor Day, when the new regime in the old Music Hall will begin with Harry S. Healey as resident manager. The building is completely transformed, and is as commodious and dazzling a building as could be desired for a temple of vaudeville. It is promised that the list of attractions will be strong. The opening players are Clifford and Burh, George Evans, Harrigan, Ollie Young and Brother, Blanche King, Johnson, Davenport and Lorellas, Bickell, Hafford and Worth, the La Porte Sisters, the Tanakas, Wilson and Leicester, Mons. Volkyrns, Ford Brothers, and the vitagraph.——A really strong bill is promised at Keith's, where the leading entertainers of the coming week will be Marshall P. Wilder, Charles Dickson, supported by Nell McEwen in A Pressing Match; Mr. and Mrs. Arthur Sidman, in Back Home; John C. Rice and Sally Cohen, in Our Honeymoon; Eugene Canfield and Sadie Miner, in a new sketch; Clarice Vance, W. C. Fields, Kelly and Violette, Millie Scott, Allen Shaw, and George E. Austin.——At the Howard Athenaeum week 3 Matt J. Flynn's Big Sensation Burlesque co. will present Our Kissing Trust, Our Watermelon Trust, and The Queen of the Opium Palace, while the olio will include Bryant and Conroy, Adams and Kelly, Richmond and Clements, Verdier Sisters, Courtney and Nelson, Keeley Brothers, Josie Le Coy and the Grundy Trio. The Howard's own list will include Patrice, Bobby Gaylor, Brice and Keeler, Lawrence Sisters, Armstrong Brothers, Doline Cole, Morton and Morton, Lizzie Weston, Griff Williams, and Vanola Melburn.——Clark Brothers' Royal Burlesquers will be at the Lyceum next week with Eddie Leslie, Kelly and Adams, Bixley and Hughes, Annie Morris, Campbell and Canfield, Mlle. Caine, Coulton and Starr, and Merrit and Rosella.——The Rose Hill English Folly co. will play its first Boston engagement of the season at the Palace.——At Austin and Stone's week 3 the attractions will be Mrs. General Tom Thumb, Brothers Magri, Sisters Angeli, Jungfrau Troupe, Angelico Family, Ray and May Denton, Helen Handy, the Musical Morgans, Sisters Righton, Cosmopolitan Four, Hamlin and Hamlin, Mrs. Tom McIntosh, Carl Hirsch, Lester and Stevens, Rollins Brothers, Tom Galvin, Mack and Mara, Laura Adelente, and Lilyan Crone. It is getting so cold now that the seasons at the open air parks promise to come to a speedy termination.

JAY BENTON.

PHILADELPHIA, PA.—The Trocadero has attracted excellent business the entire week with the Indian Maidens, and the co. is sure of a hearty welcome on their return. For week of 3, Sam Scribner's Morning Glories are announced with two burlesques, The Blue Birds of Broadway on the Beach and A Gay Reception, with a large olio.——The High Rollers met with a hearty reception this week at the Lyceum. The usual large clientele of this popular house was highly pleased. The attraction for week of 2 will be the Trocadero Burlesquers, introducing Smith and Champion, Blanche Washburn, Lew Palmer, Minnie Bell, Nelson Glinserett and Demonio, Maud Renaud and Edwina Mercier, Rose May, Kitty Franklin, Laura Cook, Kitty Palmer, Lee Chadwin, Clarence Hill, May Bryant, Jennie Arnold, Ada Welson, and Maggie Peterson.——Phil Sheridan's Big City Sports co. is making things lively at the Star, and the weekly change of attractive combinations assures the management prospects of a big season. Isham's King Rastus co. 3.——The Kensington will inaugurate the season 3, with T. W. Dinkins' Vagabonds.——The Arch Street Museum reopened for the season 1, with many improvements. A large vaudeville co. and the pictures of the Rublin-Fitzsimmons fight are the attractions.

S. FERNBERGER.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, resident manager): Lockhart's elephants headed the bill Aug. 27-1 for the second week and scored another hit. McIntyre and Heath, Frank Bush and Rose Adele in an excellent sketch, The Door Key, the Willis Family, Mark Sullivan, Ray L. Royce, Dorothy Neville, Alexander Heindl, Ely and Harvey, Wilson and Leicester, and the Crawford Sisters were well received. 3-8: Digby Bell, Kathryn Osterman and co., Canfield and Carleton, Mlle. Christina, Horace Goldin, Mazuz and Mazette, the Eldridges, Pat and Mattie Rooney, Joseph Sandley, E. W. Fulfrey, Florine, Ed A. Boyle, Morton and Elliot, and the biograph.——Olympic (Spitz and Nathanson, managers): This popular house threw open its doors for the season Aug. 27 with Isham's King Rastus. The skit is replete with good music and specialties. Prominent in the co. were Billy Kersands, S. H. Dudley, Frank Mallory, and George Williams. Business very good. Henry's Big Burlesque co. 3-8.——Westminster (George H. Batcheller, manager): Clark Brothers' Royal Burlesquers gave very satisfactory performances Aug. 27-1 to good sized audiences. Bixley and Hughes, Coulter and Starr, Kelly and Adams, Annie Morris, Edward Leslie, Mlle. Carrie, Campbell and Canfield, and Merritt and Rozella contributed excellent specialties. In addition to the above named, Zella Carleton, Pearl Bascome, Minnie Thomas, Mamie Howe, Lorain Dunham, Lorain Davis, Marie Whitney Howe, Minnie Rinehart, and Annie Fair appeared in the burlesque, The Gay Travelers. Dinkins' Utopians 3-8.——Forest Casino, Rocky Point: Week Aug. 26-1 Manager Harrington offered a programme which gave satisfaction. The list included Carsello Sisters, Hattie McIntosh, Klein and Clifton, Ida May Rogers, May Bryant, Starkey and Martella, Gertrude Hardy, and the Huskins.

HOWARD C. EIPLEY.

ST. PAUL, MINN.—The new Star Theatre will be opened for the public by Miller and Whittig 2 as a first-class vaudeville theatre, playing combinations and strong attractions. Miller and Whittig control a large circuit of theatres, including Detroit, Chicago, Milwaukee, Minneapolis, Omaha, and Kansas City. The opening attraction during Fair Week 2-8 will be Rendick's Black Crook, Jr., co., under the management of A. K. Felton.——Tivoli (John Straha, proprietor): An attractive programme by the Ladies' Orchestra and Pearl La Croix and Bob Stewart week Aug. 27-1 to good attendance.——Ellsworth's Music Hall offered a taking entertainment week Aug. 27-1, and drew large audiences. Pearl Gordon, May Watson, Bessie Cunningham, Amy Cameron, Frankie Simpson, and Charles Ellsworth pleased.——Little Bijou (George Russell, proprietor): Well patronized Aug. 27-1: Margaret Grace, Polly O'Neil, Mable Ward, Hattie Davenport, and George Hart are clever.

GEORGE H. COLGRAVE.

TORONTO, CAN.—Shea's (M. Shea, manager): The house reopened Aug. 27 with a good, clean bill, which is drawing audiences in no way inferior to those of last year. Booth, Rudd and co. are the feature. They are very funny indeed. Jordan and Welch gave a fine Hebrew sketch, and the singing of the Bachelors' Club was much enjoyed. The Blondells, McCabe and Daniels, Julie Mackey, McPhee and Hill, and the Martelles conclude the bill. Violet Dale, a great favorite here, is on the programme 3, with Favor and Sinclair, the Chicago Lady Quartette, Wood and Shepard, Elice and Elmer, Smith and Campbell, and Sager Midgley and Gertie Carlisle.——Royal (A. E. Moore, manager): This house was the Empire last year, but name and management have changed. The Parisian Belles Gay Burlesquers gave a satisfactory performance Aug. 27 and drew large crowds.——The Bijou will not open this year and no one has cried over the fact.

J. V. McAREE.

CLEVELAND, O.—The Empire is duplicating its success of last season, and continues to be the fashionable resort of the city. The bill 3-8 will include Julie Mackey, McIntyre and Heath, Wright Huntington and co., the Blondells, Edgar Atchison-Ely, Martell Family, Callahan and Mack, Elliott and Aleene, and the biograph.——The Star had an auspicious opening Aug. 27, and the entertainment furnished by Miaco and Fulton's Jolly Grass Widows was of a high order. Week 3 the attraction will be vaudeville, with John W. Ransone as a topliner. From present indications this house will still enjoy good patronage.——Fred Brandt, the genial treasurer of the Garden and Empire, will take a benefit at the Garden 2. The outlook is favorable, as the bill is a good one.

WILLIAM CRASTON.

COLUMBUS, O.—Great Southern Roof-Garden: The closing week of this resort, Aug. 27-1, presented an excellent bill, John and Etta Gilroy being the headliners and scoring heavily. The Musical Klebsts, Linton and McIntyre, Maude Meredith, and Sheridan and Flanagan were the others.——Olentangy Park (Harry Ridings, manager): Martinetti and Sutherland, Moreland, Thompson and Roberts, Lotta Gladstone, Nelsonia, Hayes and Bandy, and Sardonia week Aug. 26-1.——Minerva Park (Harry Ridings, manager): Week Aug. 26 Hilda Thomas and co. presented a new sketch, The Lone Star, in an excellent manner. The Seymours, Middletons, K. R. Moore, Legetta, and Harry Shunk completed the bill.

J. B. DAVIE.

KANSAS CITY, MO.—Electric Park: during the last week of vaudeville at this park, Aug. 26-1, Wesson, Walters and co. in Hotel Repose were the clever headliners. Polk and Kollins, Leah Russell, Edna Kollins, Sankey Brothers, Ogden and Bordeaux, and Bert Moorman completed an excellent bill. Varied outdoor attractions will continue here until Oct. 1.——Fairmount Park: Banda Rossa stayed a third week Aug. 26-1 to big crowds.——Troost Park: Rocco Venuto's new musical invention, the bellophone, was introduced Aug. 26-1 with Zimmerschied's Band and vitascope; good business.

FRANK R. WILCOX.

JERSEY CITY, N. J.—The Bon Ton has been thoroughly overhauled, the stage has been repaired and a number of minor improvements made. The lobby has been elaborately decorated and the exterior of the building repainted. John S. Moore remains as advertising agent, Henry Alberts as musical director, and Thomas W. Dinkins manager. Morris Kitchen will again be treasurer. The house has placed a number of excellent three-sheet boards about the city. The bookings are all of the best.

WALTER C. SMITH.

ALBANY, N. Y.—Proctor's (F. F. Proctor, manager; P. F. Nash, resident manager): The regular season opened Aug. 27 to big business and with a company of entertainers that would be difficult to excel. Mr. and Mrs. Sidney Drew, Canfield and Carleton, James Richmond Glenroy, Sullivan and Pasquelina, Flora, Bates Musical Trio, Cypsena and Rosa, and Maud Amber made up the bill. The co. 3 is headed by Mr. and Mrs. Mark Murphy.——Item: The Gaiety reopens Sept. 10.

CHARLES N. PHELPS.

PITTSBURG, PA.—W. B. Watson's Americans did a good business at the Academy Aug. 27-1. Mr. Watson kept the audiences in an uproar with his Hebrew impersonation, and there were other good specialties by the Brothers Lassard, George Diamond, Dupre and Lee, and the Vonjeres.

I. W. MENDENHALL.

LOS ANGELES, CAL.—Orpheum (J. Rush Bronson, manager): A bill of good standard excellence filled all vacancies Aug. 20-26. Bennett and Stembler, a pair of real comedians, scored a laughing hit of huge proportions in one of George Cohan's amusolets. The Mecker-Baker Trio afforded much amusement. Querita Vincent won favor by her graceful dancing, and Hooker and Davis were seen to advantage in a silent dancing turn, the soft shoe dancing being as good as anything seen here in that line. The Nichols Sisters were more than popular in their coon personations. St. Onge Brothers repeated their funny bicycle act. John Maston and Katherine Grey were again seen in last week's sketch, which went with a rush, and Zelma Rawlston pleased in her specialty. Coming Aug. 27: The Four Johnsons, Madame Doria, Sam Morris, and John Nash.——Items: J. Rush Bronson, who has so cleverly guided the fortunes of the Orpheum for the past two years, leaves 1 to take charge of the Omaha house, and though we all rejoice at his promotion, his departure will be deeply regretted by Angelenos. Under his able and energetic management the house has broken all previous records in point of attendance and prosperity, and made friends of its former enemies. The genial Rush will carry with him the kindest wishes of friends galore. The new manager will be Eric Pollock, of New York, a gentleman bearing a high reputation in his line of business.

BUFFALO, N. Y.—Miner and Van's Bohemian Burlesquers filled the Court Street Aug. 27-1. The co. is strong this year and has a large chorus of pretty girls. Costumes and scenery are appropriate. A Case of Con and A Scrambled Egg seemed to take very well. In the olio are Fred Wyckoff, Three Lane Sisters, Johnston and Hilliard, Three Gardners, and the Casino Comedy Quartette. Wine, Woman and Song 3-8.——Shea's Garden Aug. 27-1 presented a first-class bill to large business. Edward M. Favor and Edith Sinclair in The McGuires were warmly received. Violet Dale is a remarkably bright comedienne and received great applause. The Chicago Lady Quartette, Romalo Brothers, Smith and Campbell, Elice and Elmer, Edgar Atchison Ely, and Wood and Sheppard complete the bill. Week 3-8 Adolph Zink, Bessie Bonehill, the Eight Mascottes, Seeley and West, Bison City Quartette, Canfield and Carleton, and the biograph.——Item: Isabelle Urquhart, who was booked to appear at Shea's Aug. 27-1, had to cancel here engagement owing to the serious illness of her mother.

NORFOLK, VA.—Auditorium (James M. Barton, proprietor): Week Aug. 27: Comedy, Hello; ollo, Gibson and Melburne, Margaret Rosa and Marjorie King, Gertrude Lawrence, Lore and Lore, Ward and King, Agnes Clarke, Tillie Milburn, Clara Barton, Minnie Patterson, and Pauline Zahn. Business above expectation. Fine performances.——Bijou (Abb Smith, proprietor): Week Aug. 27: Comedy, Turning the Tables; olio, Eva Reed, Jeannette D'Arc, La Belle Irene, Belle Doyle, Nellie Williams, Marie Hastings, Shafer and Thompson, Lou Fulman, Lillian Wallace. One of Pop's best efforts is put forth in this week's bill. Business excellent.——Ocean View (L. Joe Le Doucher, manager): Week Aug. 27 Ah Ling Foo, Eldora and Norine, Rae and Broache, Howard and Mack, and Brons and Nina. Best bill of the season. Crushing business.

HAMPDEN, ME.—Riverside Park (Ed Kelley, manager): The Cosmopolitan Specialty co. closed Aug. 25 to fair business. Morrisey and Proctor were old favorites here and their work was fully appreciated. West and Williams also scored hits. The last week of the season was opened Aug. 27 by the Chicago Specialty co. to big audience, with Fox and Ward, the Bonzellis, Kennedy and Minnock, Tom Bryant, and Mlle. De Leon.——Item: The members of the Lenna Howe Ladies' Orchestra have during the season made themselves very popular with the patrons of the Park, and their departure will be much regretted, although Bangor people will be able to see them a week longer, as they are engaged for the season with the George W. Wilson co. and will appear with them at their opening at the Opera House 3.

BOSTON, MASS.—Crescent Gardens (W. H. O'Neil, manager): Week Aug. 27 a fine bill was given by the Transatlantic Vaudeville co., including Annie Southard, Shattuck and Benard, Tom Hardy, Murray and Alden, Ed and Josie Evans, and Nellie Harris to large and pleased houses. Minnie Four Comedy co. 3-8.——Point of Pines (J. J. Walsh, manager): Skipped by the Light of the Moon to great business 27-2. The co. is strong, and includes John Gorman, Budd Ross, Ethel Rogers, and Leonard and Fulton. Balloon ascensions 29.

NORTH ADAMS, MASS.—Valley Park Theatre (G. E. Sanderson, manager): The Herald Square Comedy co. put on the best bill of the season week ending 1. Carr and McDonald, Edmonds and Codaire, Wallie Clark, Joan T. Ray, Drummelle and Kimberly, Professor Langford, and others are in the bill. The Nashville Troubadours in On the Golf Links, will close the season at this house week 3-8.——Item: Drummell and Kimberly, who are well known here, were entertained extensively all week.

TOLEDO, O.—Lake Erie Park and Casino (Frank Burt, manager): The Wilbur-Kirwin Opera co. opened a two weeks' engagement to capacity houses Aug. 26. All the old favorites were warmly greeted and the two weeks will undoubtedly be record breakers.——Haumer's Farm Theatre (Atto Klives, manager): A good bill was presented week Aug. 26-1, including Virginia Kline and co., Allen and Kingsbury, Chad-

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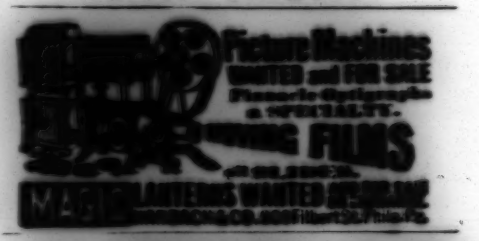

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NEW CASTLE, PA.—Cascade Park (New Castle Traction Co., managers): Aug. 27-4 the Four Hills, Marsh and Sartella, Mr. and Mrs. Nat Le Roy, John Jenkins, and Edison's pictures. Business and performance good. This closes the vaudeville season at the Park.—Item: W. R. McCallum, who has had charge of the attractions for the past season, has furnished us with a much better class than we have had heretofore, and we trust that he may be with us next season.

SARATOGA, N. Y.—Dunfee (Watson and Begg, managers): Wine, Woman and Song made a hit with large crowds Aug. 27-4. In the olio were the Rockett Brothers, Jenny Eddy Trio, Gilbert and Goldie, Sheehan and Kennedy, Kine and Gottfield, and Mignon Gilbert.—Lakeside (J. W. Gorman, manager): Winona and Banks Winter, Tony and Frankie Ryder, Bingham, the ventriloquist, and Lester's marionettes drew the usual large audiences Aug. 27-4 and gave a pleasing performance.

SOUTH BEND, IND.—Springbrook Park (E. B. Williamson, manager): Aug. 20-25: Burkhardt and Adler, Maxmillion and Shields, Sydney Deane, T. Wilmott Eckert, and Emma Berg, and Matthieu, to big business. Eckert and Berg, in their refined operetta, Master and Pupil, made quite a hit. Week Aug. 27-1: Hugh Stanton and Florence Modena, John D. Gilbert, and the Demorns, opened to large crowds. Elbel's Band gave a sacred concert 26.

CINCINNATI, O.—The Broadway Burlesquers have been having very hot weather Aug. 26-1, but the performances have been well attended. In the olio are Laney Haskell, Harry Le Clair, Louise Carver, Vera Harte, Bentley and Jarvis, Bailey and Hilton, and Genie Pollard. The burlesques are called The Birds in the Gilded Cage, and A Whining Woman. Jolly Grass Widows are underlined.

SALT LAKE CITY, UTAH.—Salt Palace (Max Peters, manager): The vaudeville theatre week Aug. 20-25, fair business. Following artists: Emma Cotrely, Marjorie Lake, Antonio Vom Gofre, Moore and Karcher, Arnoldo.—Item: Rube Shields, trick bicyclist, rode down a stair from the top of the Palace—"one consecutive night." Since then he has been nursing several bruises, not severe.

ST. ALBANS, O.—Lake Hiawatha Park and Casino (F. B. Chase, manager): Koppe, Mabel Maitland, O'Brien and Herold, and Cook and Lester are pleasing good crowds week of Aug. 27.—Items: Mabel Maitland will be a member of Chase and Burke's road co. this season.—C. J. Stevenson, of this city, will be treasurer of the same co., which opens in Omaha Sept. 3.

NEWARK, O.—Idlewild Park Casino (R. F. Lingafelter, manager): Week Aug. 26: Mr. and Mrs. Robyns, Kittie Wolfe, Armour and Ragsley, Gordon Eldrid, and Ernest Moore, a local magician, 2 and 3 we will have Mr. and Mrs. Robyns in Counsel for the Defense, Kittie Wolfe, the Klotts, Ed Reynolds, Frances Holst, and John and Etta Gilroy. Season closes 3.

WEST SUPERIOR, WIS.—Gem Theatre (W. S. Campbell proprietor; Clarence Leonard, manager): Week Aug. 27-3 the Perrys, Walter Stutsman, May Loveland, Grace Wallace, Castle Sisters, Charles Gilroy, Charles Wells, Frankie Gardner, Jennie Murphy, Ida Mesereau, Howard Leonard, and Joseph S. Keegan. Next week, Zut Zan and Mlle. Moora.

TRENTON, N. J.—Spring Lake Park (Trenton R. R. Co., managers): Phelps and Williams' co. opened Aug. 27 with Wishana, Henry and Young, Phelps and Williams, Lyons, Tinny Brothers, and Bethelmes. Business excellent.—Park (Charles Hetzel, manager): The season closes 1 with the Elton Vaudeville co., which opened Aug. 20 to fair business.

NEWARK, N. J.—The season at Waldmann's Opera House opened Aug. 25 with The Ramblers, Burke Brothers, Raymond and Clark, Bonita and La Rue, Dunbar Sisters, Quaker City Quartette, and Dora De Vere complete the olio, which was good throughout. The Queen of the Holland Dames is a lively afterpiece. Misco's City Club 3-8.

UTICA, O.—Lakeside Casino (A. M. Cox, manager): Aug. 27-1 the Heelows, Anna Whitney, Knight Brothers, Hal Stephens, and Martinetti and Grossl. First-class artists; large audiences.—Summit Lake Park (Menchen Brothers, managers): The Musical Ravens, Kipps, McCann Family, and Gay Erroll. Well filled houses; co. very good.

PATERSON, N. J.—Bijou (Ben Leavitt, manager): Misco's City Club Aug. 27-1 to good audiences. It is one of the best cos. of the kind ever seen here. The scenery and costumes are far above the average. The olio is furnished by Lucy E. Lund, Levinos, Howe and Scott, Crimmins and Gore, and Adelina Roattino. Harry Watson's co. 3-8.

SARATOGA SPRINGS, N. Y.—Kayderosa Park (Francis P. King, manager): Week Aug. 27-1 J. W. Gorman's Imperials, including the Pattens, Provo, the Spauldings, Fred Russell, Carr and Jordan, and William McAbon. Co. first-class and delighted large audiences. Week 3-8 Gorman's Cosmopolitans.

RICHMOND, IND.—Highland Park Casino (J. H. Dobbins, manager): Professor Anderson, Gale and Wendler, Brandon and Regine, and Holmes and Walden have been pleasing very large audiences week Aug. 27. Next week, Ryan and Ryan, the Musical Ravens, and Fiske and McDonough.

HARRISBURG, PA.—Paxtang Park (Harrisburg Traction Co., managers): Pincus' Imperial Vaudeville Stars opened for week Aug. 27 to fair success. The offerings are: Ed Cassidy, John J. Sully and Maude Phelps, Tommy West, Nellie Nichols, Courtwright and Lee, and Margaret Clemmons.

ROCHESTER, N. Y.—Pinehurst Park (T. Anderson, manager): Aug. 20-25 The Dazzler co. to fair audiences. Week Aug. 27 Flynn's New York Stars.—Leonhester Park (E. L. Knight, manager): Aug. 20-25 Boston Specialty co. to good business. Week Aug. 27 Broadway Entertainers.

DES MOINES, IA.—Auditorium (W. P. Chase, lessee; James L. Glass, manager): Continuous vaudeville that included Marion Ainsworth, Burkhardt and Adler, Zoe Matthews, Fish and Quigg, George H. Wood, Tanemoto, Clever Conkey, Mulle Dorega, Olivette, and Surette and Surette.

SPRINGFIELD, MASS.—New Gilmore (P. F. Shea, and Co., managers): Opens season 3 with the Hungarian Boys' Band, Ida Muller, Richard Harlow, the three LeBlantts, Manning and Ducrow, and Wood and Ray. The house has been beautified and a new floor and stage put in.

READING, PA.—Carsonia Park (O. S. Geiger, manager.): Burtino and Anderson, Dave Roche, Marjorie Maxwell, La Clede and Raymond, Bobby Mathews, and Burtino's dogs gave a good performance to fair business Aug. 27-1.

MILWAUKEE, WIS.—The Star, after being redecorated throughout, opened its doors Aug. 26, presenting Watson's Oriental Burlesquers to a crowded house, which appreciated the performance very much. Sam T. Jack's co. 2.

GLOUCESTER, MASS.—Long Beach (J. J. Flynn, manager): Harry Crandall's A Busy Day co. Aug. 27-1 gave pleasing performances. Specialties by Gavin and Platt, Jim Burke, Harry Crandall, the Grahams, and Harry Crandall, Jr.

CAPE MAY, N. J.—Capital Music Hall (John Donahue, proprietor): Week Aug. 27-1 Jeffrys and Pendy, Wood and Wood, Goldie Mantell, Edna Burnette, and Joe Lee pleased. Week 3 Bewmes and Lee, Goldie Mantell, Edna Burnette, and others.

UTICA, N. Y.—Summit Park (Street Railway Co., proprietors): Sofaret in her fire dances scored a big hit week Aug. 27-1. The Boston Novelty co., including Professor Floyd, Lulu Theis, Mohala, and the Judges, gave satisfaction. Business good.

MIDDLETOWN, CONN.—Lakeview Park (E. W. Goss, manager): Conway and Stutts, Foreman and West, and Weston and Greco are playing a return engagement, and, together with Gilbert and Wood, gave excellent satisfaction week Aug. 27-1.

RICHMOND, VA.—Casino (Jake Wells, manager): Another excellent bill week Aug. 27 to record breaking business. Max Unger, Frank Gardiner, and Lottie Vincent, Freos and Forrest, Keough and Ballard, and Bennet and Young are in the bill.

YOUNGSTOWN, O.—Idora Park Casino (Edward Stanley, manager): Week Aug. 27: Hart and Montgomery, Bradford and Carter, Clara Wagner, Billy Link, and Rimm, Romm, Burr. Performance excellent. Extra attraction, Mons Covana on high wire.

MUSKEGON, MICH.—Lake Michigan Park (W. R. Reynolds, manager): Lulu Darriell, Carson and Willard, Ruth Nelta, Levey Sisters, and Lubaine and Darriell, in one of the strongest bills of the season Aug. 27-1. Coming 2-8: McIntyre and Rice.

BROOKLYN, MASS.—Highland Park (Horace B. Rogers, manager): The Empire Specialty co. week Aug. 26, Jessie Courboni heads a bill including Mackie and Walker, Marie Rogers, the Abearns, and Flo Chissie.

GRAND RAPIDS, MICH.—Ramona (O. Stair, manager): Week of Aug. 26 opened with a splendid bill, including Clarke's educated animals, Gillette Family, Augustin Neuville, and Fred Renzo. Business large.

NEW BRITAIN, CONN.—White Oak Park (F. L. Terry, manager): Week Aug. 27-1: H. Devenux, Williams and Walsh, Nibio and Riley, Carroll, Nelson, Mack Oswald and Bigger and Decker pleased. Business large.

NEW ORLEANS, LA.—At West End, on Lake Pontchartrain, Aug. 26-2: Wolf and Milton, Belle Stewart, Weldon's Band, and the vitagraph are the entertaining features.

BAKER CITY, ORE.—Savoy (George H. Miller, manager): Good business and performance Aug. 20-25. The attractions have been Gosco Brothers and La Jess.

LAWRENCE, MASS.—Glen Forest: Joseph J. Flynn's Whirlwind Entertainers Aug. 27-1. In the co. are Billie Carter, Tennis Trio, Jessie Millar, Kelly and Reno, and Gertrude Warren. Business good.

GALION, O.—Seccanum Park Casino (Ed H. Banker, manager): Week Aug. 20 Empire Comedy co. Business and attraction fair. Week 27 the Rexes, the Horseshoe Three, and Rith and Leclaire.

LITTLE ROCK, ARK.—Glenwood Park (C. T. Taylor, manager): Large audiences greeted Eckert and Heck, Ford and Duvern, Lotta Conners, O. H. Cushing, and Cora Merrill week Aug. 20-27.

ELMIRA, N. Y.—Rorick's Glen Park (Henry F. Dixie, manager): Week Aug. 27-4: Julia Raimond, Forrester and Floyd, Benthon and Byrne, Hunter, and the projectoscope. Business large.

SPRINGFIELD, MASS.—Columbia (A. A. Webber, manager): This house opens 3 with Sefton and Beagle, Florence Gilbert, and Smith and Earle, and others.

PERU, ILL.—Theatre Concordia vaudeville closed a successful Summer season 2. Bill for the last week was O. H. Kurtz, Harry and May Odell, and the Four Bartons.

PUEBLO, COL.—Pueblo Amusement Co. (Joseph D. Glass, manager): Billy McKay, Annie Lawrence, and Roberts and Stallax Aug. 19-25 to large crowds.

SCRANTON, PA.—Gaiety (Harvey R. Long, manager): Gotthold's Gigantic Vaudeville co. opens 3.

VAUDEVILLE PERFORMERS' DATES.

Amos—Pastor's, N. Y. 3-8.
Almont and Dumont—Keith's, N. Y., 3-8.
Abott, Milton—Brooklyn Music Hall, 3-8.
Ahearn, The—Cook O. H., Rochester 3-8.
Alonzo Bros.—A. of M., Washn., 3-8.
Ang, Edna—6 O. H., Phila., 3-8.
Adams, Ivy R.—Asbury Pk., July 16—indefinite.
Bradford and Carter—Peoria, Ill., 3-8.
BUDLER, FLORENCE—Newcastle, England, 3-8, Hull, England, 10-15, Leeds, England, 17-22, Sheield, England, 24-29.
Brennan, John E.—Pottstown, Pa., Pa.—indefinite.
Barr and Evans—Springfield, Mass., 3-8.
Bright Bros.—Keith's, N. Y., 3-8.
Bales Musical Trio—Cook's, Rochester, 3-8.
Bowers, Ekie—A. of M., Washn., 3-8.
Bucknells, The—Cook O. H., Rochester, 3-8.
Barteime—K. and B., N. Y., 1-8.
Carlin and Brown—A. of M., Washn., 3-8.
Caicedo—Minn. State Fair, Minn., 3-8.
Coote, Bert, and Co.—Proctor's 23d St., N. Y. 3-8.
Coghlan, Rose, and Co.—Harlem Music Hall, 1-8.
Chick, Mr. and Mrs. John T.—Pastor's, N. Y., 3-8.
Connors, The—Pastor's, N. Y., 3-8.
Chartres, Willett—Pastor's, N. Y., 3-8.
Claire, Mabelle—Keith's, N. Y., 3-8.
Collins, Nina—Lion Palace, N. Y., 3-8.
Craigs, The—Lion Palace, N. Y., 3-8.
Cracie and Stevens—Lion Palace, N. Y., 3-8.
Dresser, Louise—Keith's, N. Y., 3-8.
Dale, Violet—Shea's, Toronto, 3-8.
Dundy, Jess—A. of M., Washn., 3-8.
Dressler, Marie—K. and B., N. Y., 1-8.
Day, Geo. W.—6 O. H., Phila., 1-8.
DELMORE SISTERS—Keith's, Phila., 3-8, Keith's, Boston, 10-15.
Ely and Harvey—Keith's, N. Y., 3-8.
Engstrom Sisters—G. O. H., Phila., 1-8.
Falk, Elenore Music Hall, Brooklyn, 3-8.
FLATT AND SUTHERLAND Olympic, Chicago, Sept. 24-29.
Fourtini Bros.—Lion Palace, N. Y., 3-8.
Flatow and Dunn—Harlem Music Hall, N. Y., 1-8.
Farrell and Stark—Cook O. H., Rochester, 3-8.
Four Emperors of Music—K. and B., N. Y., 1-8.
French, Henri—Harlem Music Hall, N. Y., 1-8.
Fields, Fanny—K. and B., N. Y., 1-8.
Favor and Sinclair—Shea's, Toronto, 3-8, Empire, Cleveland, 10-15.
Flora, Mlle.—Brooklyn Music Hall 3-8.
Grapewin and Chance—Keith's, N. Y., Aug. 27-Sept. 8.
Gerard, Bettina—A. of M., Washn., 3-8.
Gouden, Geo. Fuller—K. and B., N. Y., 1-8.
Glenroy, James—Richmond—Brooklyn Music Hall 3-8.
GASSMAN, JOSEPHINE—B. and B., Brooklyn, 3-8.
Garrisons, The—Birmingham, England, Aug. 27-8, Plymouth, England, 10-15, Bristol, England, 17-29.
Genaro and Bailey—K. and B., N. Y., 1-8.
Goldie, Annie—San Francisco, Cal., ong. 1 indefinite.
Hecker and Lester—Keith's, N. Y., 3-8.
Hall, Artie—Brooklyn Music Hall 3-8.
Howard Bros.—Lion Palace, N. Y., 3-8.
Hill, Hamilton—Cook O. H., Rochester, 3-8.
Haught and Dean—Wonderland, Detroit, 3-8.
Hawaiian Queens—Harlem Music Hall 1-8.
Hodges and Launchmere—K. and B., N. Y., 1-8.
Howard and Sinclair—6 O. H., Phila., 1-8.
Hall, Pauline—A. of M., Washn., 3-8.
International Comedy Four—Palace, London, England, July 9—indefinite.
Jarbeau, Verona—K. and B., N. Y., 1-8.
Johnstons, Musical—Masonic Temple, Chicago, 2-7.
Kennedy and Quino—A. of M., Washn., 3-8.
Keno, Welch and Melrose—K. and B., N. Y., 1-8.
LINTON AND WINTHROP, Great Southern Roof, Columbus, O., 3-8.
Leonard, Ed—Harlem Music Hall, N. Y., 1-8.
Long and Cotton—K. and B., N. Y., 1-8.
Lowell and Lowell—K. and B., N. Y., 1-8.
Link, Billy—Pastor's, N. Y., 3-8.
Lamoines, The—South Bend, Ind., 3-8.
Myula, Mai—Keith's, N. Y., 3-8.
Moller, Fuller and Little—Lion Palace, N. Y., 3-8.
Mahr, Agnes—Lion Palace, N. Y., 3-8.
Morris, Prof.—A. of M., Washn., 3-8.
MURPHY, MR. AND MRS.—Proctor's, Albany, 3-8, Proctor's 125th St., 10-15.
MASSOLD AND WILBUR Orpheum, San Francisco, 2-22.
Montgomery and Stone—A. of M., Washn., 3-8.
Monroe and Mack—K. and B., 1-8.
McAvoy and May—6 O. H., Phila., 1-8.
Minnie Four—6 O. H., Phila., 1-8.
Murray Bros.—6 O. H., Phila., 1-8.
Moran, Pauline—A. of M., Washn., 3-8.
Magintleys, The—A. of M., Washn., 3-8.
Martinetti and Grossl—A. of M., Washn., 3-8.
NELLO, FRED Palace Theatre, London, Eng., indefinite.
Nizzaras, Ernest—Proctor's Fifth Ave., N. Y., 3-8, Proctor's Twenty-third St., 10-15.
Nobles, The—Proctor's 125th St., N. Y., 3-8, H. and B., Brooklyn, 10-15.
Nebriga, Nevie—Pastor's, N. Y., 3-8.
ORRI, ADELE PURVIS—Chicago O. H. 2-8.
Orient and Occident—Pastor's, N. Y., 3-8.
Partelles, The—Manchester, N. H., 3-8.
Polk and Kellins—Forest Pk. Highlands, St. Louis, 3-8.
Pitrot—6 O. H., Phila., 1-8.
Pierce, Alice—K. and B., N. Y., 1-8.
Pierce and Egbert—Pastor's, N. Y., 3-8.
Redding, Francesca—B. and B., Brooklyn, 3-8.
Reed Birds, The—Pastor's, N. Y., 3-8.
Russell Bros.—K. and B., N. Y., 1-8.
Reno and Richards—Pastor's, N. Y., 3-8.
Raymond, Lizzie B.—K. and B., 1-8.
Rosinis, The—6 O. H., Phila., 1-8.
Stinson and Merton—Cook O. H., Rochester, 3-8.
Swift and Hosier—Pastor's, N. Y., 3-8.
Staley and Birchett—6 O. H., Phila., 1-8.
Summerville, Amelia—6 O. H., Phila., 1-8.
Slapsoff, Florence—Pottstown, Pa., Pottstown, Pa.—indefinite.
Stanley and Wilson—Olympic, Chicago, 2-8, Hay Market, Chicago, 9-15.
Thomson, Harry—Olympia, South Beach, S. I., N. Y., 3-8.
Tobins, The—Orpheum, Los Angeles 2-15.
Thornton, James and Bonnie—Harlem Music Hall 1-8.
Thurston, Howard—Keith's, N. Y., 3-8.
WILDER, MARSHALL P.—Keith's, Boston, 3-8.
Welch, Joe—K. and B., N. Y., 1-8.
Wills and Loretto—Harlem Music Hall, N. Y., 1-8.
White and Harris—G. O. H., Phila., 1-8.
Williams and Tucker—Pastor's, N. Y., 3-8.
Wainwright, Marie, and Co.—Keith's, N. Y., 3-8.
Winton, J. W.—Lion Palace, N. Y., 3-8.
Young Bros.—Music Hall, Boston, 3-8.

DATES AHEAD.

(Received too late for classification.)

AL. G. FIELD'S GREATER MINSTRELS: Raleigh, N. C., Sept. 5, Charlotte 6, Asheville 7, Knoxville, Tenn., 8, Chattanooga 10, Lexington, Ky., 11, Louisville 12, 13, Terre Haute, Ind., 14, Evansville 15.

A RABBIT'S FOOT (Chappelle's): Hoboken, N. J., Sept. 3-5, Red Bank 6, Trenton 7, Elizabeth 8, Brooklyn, N. Y., 10-15.

AMERICAN AMUSEMENT ENTERPRISE (Lawrence Enssell, mgr.): Sutherland, Ia., Sept. 5-7, Primghar 8, Sheldon 11-14.

BEN TON BURLESQUERS: Louisville, Ky., Sept. 3-8.

CRACK-A-LACK MINSTRELS (Hillyer's): Middletown, Del., Sept. 5, Newark 6, Elkton, Md., 7, Mount Airy 10, Frederick 11, Berryville, Va., 13, Mt. Royal 14, Manassas 15.

CROSMAN, HENRIETTA (Maurice Campbell, mgr.): Altoona, Pa., Sept. 10, Johnstown 11, Latrobe 12, Payton 13, 14, Columbus 15, Wheeling, W. Va., 17, Washington, Pa., 18, Youngstown, O., 20, Warren 21, Sharon, Pa., 22.

DAVIDSON, F. S.: Coshocton, O., Sept. 4, Newcomerstown 6-8, Uniontown 9-11.

GENEE STOCK (Wm. Stanford, mgr.): Ottawa, Ill., Sept. 3-8, Peru 9, Kankakee 10-15, Findlay, O., 17-22.

HARCOURT COMEDY (Ethel Fuller; Chas. K. Harris, mgr.): Haverhill, Mass., Sept. 3-8, Newburyport 10-15, Waltham 17-22.

KING, KRAMADE (Kirk Brown): Hazleton, Pa., Sept. 3-7, Shenandoah 17-22.

KLAUS STOVEVILLE: Susquehanna, Pa., Sept. 3-8.

LENNA HOWE ORCHESTRA: Bangor, Me., Sept. 3-8.

McEWEN (Hypnotist; J. S. Edwards, mgr.): Fargo, N. D., Sept. 3-6, Grafton 7, 8, Grand Forks 10-12, Winnipeg, Man., 13-15.

McELOENEY'S WEDDING DAY (Baker and McCabe; W. L. Crimmins, mgr.): Wyoming, Ill., Sept. 4, Moline 5, Wilton Junc., Ia., 6, Wayland 7, West Branch 8, Anamosa 10, Monticello 11, Manchester 12, Independence 13, Osage 14, Waverly 15.

METAVILLE, ROSE (Six Hopkins): Toledo, O., Sept. 3-8.

MISS KIDDER (Flo Irwin): Allentown, Pa., Sept. 6, Hazleton 7, Baltimore, Md., 8, Philadelphia, Pa., 10-15, Pittsburg 17, Wheeling, W. Va., 18, Steubenville, 19, Jersey City, N. J., 20-22.

MURPHY, TIM (Fred C. Berger, mgr.): Detroit, Mich., Sept. 3-8, Cincinnati, O., 10-15, St. Louis, Mo., 17-22.

TIFF, TYPE, EYE (Chas. H. Yale; Sidney R. Ellis, mgr.): Toronto, Ont., Sept. 3-8, Guelph 10, Galt 11, Berlin 12, Woodstock 13, Hamilton 14, Belleville 15, Ottawa 17-22.

TIPT, WORLD (Dickson and Mustard; D. E. Benn, mgr.): Columbus O., Sept. 3-8, Newark 10, Springfield 11, Marion 12, Dayton 13-15.

VILLAIR, ALLEN (Geo. Husbrouck, mgr.): Hoosick Falls, N. Y., Sept. 3-8, No. Adams, Mass., 10-15, Turner's Falls 17-22.

WEST'S, W. F., MINSTRELS: Ft. Wayne, Ind., Sept. 4, Marion 5, Logansport 6, Elkhart 7, Battle Creek, Mich., 8, Jackson 10.

YOUNG, JOHN E. OPERA: Lancaster, Pa., Sept. 3-8, Wilmington, Del., 10-15, Chester, Pa., 17-22.

Born.

GRESHAM.—A son, to Mr. and Mrs. Herbert Gresham, at Mount Vernon, N. Y.

Married.

BANCROFT—HOBEN.—At Baltimore, Md., on Aug. 29, by Rev. Joel T. Bossiter, S. Ray Bancroft (Harry Le Clair, Jr.) and Madeline Marie Hoben (Madeline Duvall).

CRELLIN—D'ARVILLE.—E. W. Crellin and Camille D'Arville, at Oakland, Cal., on Aug. 27.

HOWSON—PARKS.—George H. Howson and Sadie K. Parks, at Detroit, Mich., Aug. 27.

McKENNA—DE WITT.—At New Rochelle, N. Y., on Aug. 30, by Rev. Father Kelly, Eugene P. McKenna and Vinnie De Witt.

NEWHAUSER—FERGUSON.—At St. Louis, Mo., on Aug. 30, by Justice Walker, Sebastian Newhauser and Mary Ferguson.

RANNEY—DOLMAN.—Frank Ranney and Jessie Dolman, in New York city, on Aug. 21.

SAMPSON—WEBSTER.—William Sampson and Mary N. Webster, in Boston, Mass., on Aug. 29.

Died.

HALLIDAY.—Joseph [illegible], at Boston, Mass., on Aug. 27, of [illegible].

LEE.—Harry Lee, [illegible], in New York city, Aug. 31, aged 43 years.

RANDALL.—[illegible], at Lewistown, Ill., Aug. 29.

VOCKEY.—[illegible] Vockey, in New York city, on Aug. 2[illegible], aged 43 years.

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As played by the Camille D'Arville Opera Co.
THE WEDDING DAY.
As produced at the N. Y. Casino, by the Russell Fox DeAngelis Opera Co.
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As played by the Mason-Manola Opera Co.
KING RENE'S DAUGHTER.
(One Act Grand Opera.) Produced by the Duff Opera Co.

HARRY B. SMITH and JULIAN EDWARDS.

JUPITER.
As produced by the Digby Bell Opera Co.

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THE LITTLE BANDIT.
THE DAUGHTER OF THE NILE.
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THE FOREIGN STAGE.

PARIS.

A Comparison of Receipts—Congress of Theatrical Art—Various Topics.

(Special Correspondence of The Mirror.)

PARIS, Aug. 18.

Perhaps our managers, who have been bewailing the poor business that has obtained during the exhibition, may find some consolation in some figures published recently in *Figaro*, in which a comparison is made between receipts for June, 1899, during the previous exhibition, and June, 1900. In most instances the takings have been larger this year. The Châtelet shows the largest advance, $25,680; the Porte Saint Martin is ahead $21,220; the Opéra, $21,000; the Opéra Comique, $9,280; the Gaité, $8,805; the Antoine, $8,380, and the Republique, $1,500. With such substantial increases, the Châtelet, the Porte Saint Martin and the Opéra have no cause for complaint.

The Palais Royal shows the largest decrease, having played to $8,375 less in June, 1900, than in June, 1899. The Variétés shows a falling off of $5,720 for the same period. The decrease of the Comédie Française is $3,000, due altogether to the company's forced exile to the Odéon. The table of comparison cannot be more complete, as the Vaudeville, Odéon and Renaissance were closed in June, 1899, and the Gymnase, Ambigu and Folies Dramatiques were closed in June, 1900.

Le Fils de l'Etrangere has ended its short run at the Gymnase, and in its place we have a revival of Jean Richepin's powerful play, Le Chemineau, with a special cast headed by M. Decori, who was in the original production. This is the play that Beerbohm Tree did in London under the title of Ragged Robin. The French original is stronger than the English version, that did not score a success. In the present production the acting is excellent, M. Decori again giving an artistic performance of the tramp and receiving able support.

The great popularity that Georges Feydeau is enjoying has led to the revival of another of his farces, Le Dindon, at the Palais Royal. It runs in the same rut as La Demoiselle de Chez Maxim and the author's other works, and is quite as funny as they. It is also quite as salacious, though this does not seem to shock the audiences, who laugh immoderately at the *risqué* scenes.

Madame Sans Gene at the Vaudeville has passed the five hundred mark; and in honor of the event Madame Rejane, Sardou, M. Porel, the Madame Sans Gene company and others had a supper and dance at Paillard's.

The Porte Saint Martin has reopened, as Coquelin has recovered from his attack of heat prostration. Cyrano de Bergerac still draws good audiences.

Frenchmen had a chance, one day recently, to see a rattling good baseball game. The match was between a nine from Sousa's Band and another from the American Guards. The Guards won, 15 to 14, after an exciting contest. Mr. Sousa witnessed the game and "rooted" vigorously. Arthur Pryor managed the Sousa nine, the members of which were Mark Lyons, c. f.; Henry Higgins, 2d b.; John Aickey, r. f.; Edward Wardwell, 1st b.; Walter Rogers, 3d b.; L. A. Fugberg, s. s.; Louis Christie, c.; Tony Horner, l. f.; Abe Levy, p.

M. Carré, of the Opéra Comique, has issued his annual circular of announcements to subscribers. Most of his plans have been chronicled in these letters. The new works to be produced include Xavier Leroux's William Ratcliff; Gabriel Pierné's Le Fille de Tabarin; Coquard's Le Famille Jolicœur, and Bruneau and Zola's L'Ouragan, the title of which may be changed, by the way. An important revival will be that of Glück's Armide, with Calvé and Van Dyck. M. Carré has also on hand works by Hire, Laurens, Chaumet, Debussy, Missa, Hiebemacher, and Widor.

Jules Barbier, the playwright, who is now seventy-five years old, finds himself in a peculiar legal imbroglio. M. Barbier had arranged to marry Mlle. Perret, a singer, of the tender age of fifty-three, when the course of true love was interfered with by the author's son, who applied for an injunction to prevent the marriage. The injunction was granted and all of M. Barbier's efforts to have it vacated have failed, hence his prospects for connubial bliss are anything but bright.

Otero and her diamonds have moved from the Folies Bergere to the Ambassadeurs.

Cora Laparcerie, a popular actress, has left the Odéon and joined the Athenée Comique.

The International Congress of Theatrical Art has closed after discussing a variety of subjects, mostly of greater interest to the French stage than to the stage of any other country. It was agreed to endeavor to secure the reduction of the 11 per cent. tax at present levied upon the theatres here; to take steps for the abolishing of overlong entr'actes; to establish a training school for stage carpenters, and to suppress the claque. One of the most important questions considered was whether or not an actor, having "created" a part, had not an exclusive right to his "creation" and could not prevent another from copying it. The congress decided in the affirmative.

The Shah of Persia has been a frequent visitor at the theatres during his stay here. He makes a very appreciative audience. A special performance in the Shah's honor was given at the Elysée, under the direction of M. Gaillard. Some beautiful ballets were the principal feature. About 10,000 people attended.

The annual performances in the old Roman theatre at Orange took place last Saturday and Sunday. Members of the Comédie Française and the orchestra and choir of the Cercle d'Aix-les-Bains took part. The programmes included Pluto's Psendolus; the Alceste of Euripides; Mistral's La Coupo Santo, and parts of Massenet's Phedre and Reyer's Salambo.

Loie Fuller has been having legal difficulties with the builder of her theatre on the Rue de Paris. The builder claimed that La Loie had failed to pay him for his work, and the court appointed a receiver to take 500 francs a day from the receipts until the builder was paid.

Edmond Rostand has received an officer's cross of the Legion of Honor. No one will question his right to the decoration. Sarah Bernhardt has been spoken of as a prospective recipient of the cross, but her difficulties with the Comédie Française probably will prevent her getting it. Others that may receive the coveted honor are St. Antoine, Louis Varney, Pierre Decourcelle, and Pierre Wolf.

The Théâtre Columbia, where Kiralfy and another manager failed, has been renamed the Metropolitaine, and has opened with a spectacle called Africa, in which the Boer war with the Lake Tchad tribe is depicted more or less accurately. It is a big show and not bad of its kind.

The contest over the will of the late Adolphe D'Ennery has been decided in favor of Jenny Leroux, his natural child, and against Pierre Decourcelle and Blanche Cerf, his son-in-law and sister. Several millions of francs were involved in the contest.

The Comédie Française will open at the Nouveau on Aug. 20.

The Antoine has resumed, with revivals of Blanchette and Bonbouroche.

La Plantation Thomassin, the original of Too Much Johnson, is the latest bill at the Cluny, and is amusing fair sized audiences. Les P'tites Michu is going well on its revival at the Folies Dramatiques. Marriage Princier has been reproduced at the Renaissance.

L'Enfant Prodigue, with Félicia Mallet in her original role, will be the first offering of the new management of the Bouffes Parisiens.

Alphonse Lemonnier has decided to relinquish the control of the Republique. Despite his hard work the theatre has not been a very profitable venture. This will leave the Ambigu and the Magnet the only theatres devoted to melodrama. The present and final bill at the Republique is a revival of Madame la Marechale, that M. Lemonnier wrote in collaboration with Louis Pericaud. The heroine of this play is identical with Sardou's Madame Sans Gene, but in story the works are totally different. Madame Riequet-Lemonnier, in the title part, gives an admirable performance.

T. S. R.

ROME.

A Tribute to King Humbert—Tamagno Injured—Pezzana's Success.

(Special Correspondence of The Mirror.)

ROME, Aug. 10.

Every theatre and entertainment hall throughout Italy has been closed since July 30, in sign of mourning for our poor, beloved, martyred King, who was so ruthlessly assassinated July 29 by an anarchist. No better man ever mounted a throne than good King Humbert, and there is not an artist living who begrudges the ten days' salary that he has sacrificed to show his grief at the loss of such a King. King Humbert in looks was cold and stern, but no warmer heart ever beat in man's breast than beat in his! Tired and worn he also looked, and yet he was never known to pass any one of his subjects without acknowledging his bow. I have seen him raise his hat as high and sweep it as low to a butcher boy, carrying a tray of meat on his shoulder, as he would have done to a prince. Ever foremost also was he to run where danger threatened, as at Ischia, during the earthquakes, with the ground still yawning at his feet, and at Naples, during the cholera plague, where he went from hospital to hospital, from hovel to hovel, from bed to bed, and not only as a passive visitor, but sitting by the patients and grasping their hands in his, as if there were no peril in the act. Never for a moment did he hesitate. Thousands now live who owe their lives to the heroic example of this man, who so calmly risked his own life for his people's lives.

Then again at the floods in Northern Italy, there he was. And I could record a score of other examples of his humanitarism and self-abnegation, such as no other monarch in the world can record.

Such is the man that an anarchist has laid low in the dust! Does anarchy imagine that the world would be better (even for anarchists) if its bloody creed were to rule the world, which Satan forbid!

Not a word of reproof passed the dying monarch's lips. "It is nothing," was all he said, with a smile which remained long after death had closed his lips for ever.

King Humbert hated society entertainments. He would walk about in anterooms, during the Queen's "musicals," and he never went to a theatre or concert unless he was obliged. I can remember only one instance when he went to a concert, and it was because the pieces played were all of a martial type, accompanied by the roar of cannon—real cannon, from Castle Saint Angelo.

Nevertheless he would patronize great artists, like Verdi, and would be present on the first night of any of his new operas.

I remember the first night of Falstaff. The King sent for Verdi, and when Verdi appeared in the royal box there was a shout from the whole house. Then the King, taking Verdi's hand, presented him to the public, while he himself retired into the background. "That was a big success, eh?" said the King, afterward to Verdi, with a smile.

The prayer that Queen Marguerite wrote on the spur of her first moments of grief, and which is now translated into almost every language of this earth, is going to be set to music by Mascagni and perhaps by Verdi.

The new King, Victor Emmanuel III, unlike his father, is very fond of music, and is a great protector and admirer of Mascagni. Mascagni, therefore, was chosen to direct the musical mass at the Pantheon at King Humbert's funeral.

"Let the mass be as short as possible," was the new King's order, not because he is irreligious, but to spare the followers (especially the veterans) from over-fatigue.

One hundred and sixty singers, mostly from the Santa Cecilia Academy of Music, of which Queen Marguerite is the acknowledged patroness, executed Palestrina's Offertory, Sanctus and Agnus Dei, which were followed by Terziani's Libera, and as their voices rose above, and we saw the widowed Queen bend her crape-covered head over her clasped hands, it seemed as if they were repeating her own lovely words: "From the blood which flowed from his wounds, for his deeds of goodness and justice, O Lord of mercy and justice, receive him into your arms and give him eternal reward!"

King Humbert's cruel death may retard the performance of Mascagni's new opera—it being essentially comic, and our court mourning is to last six months. You don't know Mascagni, and therefore can have no idea of his high spirits. He speaks more quickly than any one I have ever known or heard, and he speaks as clearly as he speaks quickly. While he speaks his eyes follow his words. They laugh, they frown, they burn like fire, they sink into their sockets, they open like a child's, and are as proud and happy as a child's. Had he not been a musician he would have been a splendid actor, as he is one of the most extraordinary conductors of the day. I have heard musicians say that he literally lifts them from their seats when he conducts, especially when he conducts one of his own operas.

He is also a great gesticulator, and his hand gives emphasis to every word he speaks. To Italians he is a magic speaker. While he gesticulates your eyes are attracted to a large silver serpent which is coiled round his left wrist. It is a talisman.

I am sorry to say that the great tenor, Tamagno, has had an accident. He is now staying in his Villa Margherita, where the other day as he was giving orders respecting his magnificent reception rooms a large and heavy picture fell and hurt his head and foot. His doctor was immediately called and he was sentenced to bed at once. I have not had any news for some days, but as "no news means good news," according to the old proverb, we may hope that he is progressing toward good health again.

Aug. 12.

The theatres have reopened. You can imagine how full they are! La Pezzana is here again, after another triumphal tour through the other principal towns of Italy. She has taken quite a new lease of life and art. She is now making another gigantic success in A Basso Porto. She has to give two performances a day of it—a rare thing in Italy, excepting on holidays and Sundays.

Tina di Lorenzo is not in Rome, nor was she in Rome when she is said to have been robbed of her jewels. She was in Buenos Ayres. I am astounded that she possessed jewels to the value of 100,000 francs. I should not have thought that any Italian actress owned jewels to so large an amount, unless it might be Duse. Tina di Lorenzo is a charming all round actress and remarkably pretty, but she is not as original as Duse, nor even as Irma Gramatica, who, next to Duse, is the most original actress in Italy at the present day.

S. P. Q. R.

BERLIN.

Good Work by the Secessionist Stage—Mary Halton in an Operetta—Deaths of Players.

(Special Correspondence of The Mirror.)

BERLIN, Aug. 1.

The new dramatic society called the Secessionist Stage, of which I have made frequent mention, is closing a successful first season, playing special engagements in Vienna and Budapest. This society has already made itself felt in the dramatic world of Germany and its future seems assured. In Vienna they presented among other plays Maeterinck's Pelleas and Melisande; Erick Schlaikjer's Hinrich Lornsen, that was given here at the Schiller Theater with considerable success; Gerhart Hauptmann's The Sunken Bell and The Weavers, and Max Dreyer's Probe Candidat. The company includes Rosa Bertens and Elsie Heims, both of the Deutsches Theater; Herr Christians, of the Imperial Schauspiel; Gregori, of the Schiller Theater, and Max Reinhardt.

Despite the hot weather, two novelties were presented last week—namely, the first performance of Hugo Felix's operetta, Rhodope, at the Theater des Westens, and Friedrich Radler's farce, Our Gusti, at the Neues Theater. Mary Halton made her Berlin debut in Rhodope, and to her graceful singing and dancing may be ascribed the success of a not very interesting piece of work. The success of Our Gusti was also chiefly due to the excellent acting of the principal members of the cast—namely, Hansi Niese and Josef Jarno—and will doubtless run to the end of the season.

Arrangements have been made for the presentation in Berlin the coming season of Gabriel d'Annunzio's tragedy, Glorio, with Adele Sandrock. Duse, whose Berlin engagement we are now told will begin in December, will give us D'Annunzio's latest drama, that is as yet unnamed.

Paul Lindau proposes giving a series of Shakespearean revivals during the coming Winter, among them A Midsummer Night's Dream, Love's Labor Lost, and Much Ado About Nothing. He also proposes reviving Rostand's Les Romanesques, the German verse by Ludwig Fulda; Otto Erich Hartleben's A Word of Honor, and the second part of Björnson's Beyond Our Strength. Besides this, Dr. Lindau proposes continuing the special performances, probably matinees, at which new plays will be tried. Among the novelties will be Heinrich Leopold Wagner's tragedy, The Child Murderer, and Julius von Tarents, both of which Dr. Lindau considers of exceptional literary merit.

Death robbed us recently of two well known and loved members of the profession. Frau Eleonore Benzinger-Wahlmann died at Stuttgart on July 18 at the age of fifty-seven. Frau Wahlmann had been a valued member of the Royal Theater at Stuttgart for some years, until a few months ago, when, owing to a hopeless mental affliction, she was placed in a private asylum, where she died of heart failure.

Jan Edgar Bálásits, actor and editor of the *Buhnen Genossenschaft*, died last week of heart failure.

Fräulein Tauma, of the Imperial Schauspiel, and Fräulein Taliansky, of the Neues Theater, have been engaged by Paul Lindau for the Berliner Theater.

MEXICO.

Paderewski High Prices—Another Circus—The Teatro Arbeu.

(Special Correspondence of The Mirror.)

MEXICO, Aug. 22.

During my absence of several months from the city nothing of great moment has transpired in theatrical circles, with the single exception of two concerts given at the National by Paderewski that were not successful from a pecuniary standpoint. The attendance was confined almost completely to the foreigners here, and the best element of Mexican society was distinctly absent. The cause may be easily discovered, as the Paderewski management made a fatal mistake in the price of admission—namely, $10. As a woman of the highest circles recently said: "Why should we pay $10 to hear Paderewski here, when in the United States one may attend his performances for $3? A silver peso to us has practically the same value as a gold dollar has to the people of the States." The concerts in the city were the only ones given in the Republic.

Orrin, the circus man, has had a rival in the field, Señor Treviño, who has been giving some very clever circus performances here lately, but has now silently folded his tent, like the Arab, and moved on. The performance was a variety one, and at times had a decidedly "midway" flavor, which pleased the *peon* element vastly. The Republic is of ample proportions to support two circuses, and I hope they will both thrive, for amusements are at all times at a premium here.

The Teatro Arbeu has the only stock company in the city, and this is headed by Virginia Fábregas, supported by a very competent company. Señora Fábregas is a very good actress. She is tall, majestic, very handsome, and, above all, possesses magnetism. She has a very good voice and is possibly forty years of age. I saw her in Teresa Raquin the other night, and she was warmly recalled before the curtain a number of times. She proved so immensurably superior to the company that I speak only of her performance. This is the first good part I have seen Señora Fábregas in. She recently produced the Parisian play, The Red Robe, which I did not see; also Camille. She deserves much success, for she produces the only classical plays that may be found in the Republic. She is of Spanish birth.

The Arbeu is a first class playhouse, but has not the patronage that the Principal enjoys, where they only produce tandas. Put of this house more anon. At the Arbeu you pay a single peso entrance fee, and mid yourself in a very comfortable theatre, but somewhat more primitive than the theatres in the States, and slightly inferior to the Principal. The theatre is divided very much like the theatres of the States, only there are a great many more boxes. The lower floor has boxes entirely around it, the prices for a seat being but a little in excess of those for the parquet. The orchestra is good. All music in Mexico is. The scenery and appointments show the touch of time distinctly. The sulfur is used in all of the theatres, and in this, more than in anything else, you note that the theatres of Mexico have not advanced with the times, or rather with the theatres of other countries.

GUIDO MARBURG.

AUSTRALIA.

Rush to See The Rose of Persia—Patriotic Enthusiasm—Theatre News in the Antipodes.

(Special Correspondence of The Mirror.)

SYDNEY, July 18.

The demand for seats for the initial production of The Rose of Persia at Her Majesty's, Sydney, has been so great that a booking fee of half a crown for each seat is being charged, the proceeds to be devoted to charitable purposes.

Dorothy Vane, one of the principals of Williamson's Royal Comic Opera company, is engaged to be married to Norman McKenzie, son of the leading hotel proprietor in Melbourne. The name of Menzie's Hotel will be familiar to most American members of the profession that have visited the Victorian capital.

The Absent Minded Beggar, as staged by Blanch Holt at the Sydney Royal, is a big success, the house being nightly crowded. So intense is the enthusiasm among the spectators that they rise *en masse* and join the performers in singing "Rule Britannia" and "God Save the Queen."

Alfred Dampier is doing good business with his old plays at the Sydney Criterion. Friday in each week is devoted to a Shakespearean production. The Duke's Motto is underlined.

The Sydney Palace is closed for the present.

George Musgrove is reported to have secured the Sydney Lyceum, but just now it is occupied by J. C. Williamson, who has made a success of the Anglo-American Bio Tableau representations of war incidents in South Africa and others.

At the Melbourne Princesses Nance O'Neil continues to attract crowded audiences, her impersonation of Camille being highly popular.

The farewell season of the Broughs at the Melbourne Royal is beating the record in the Victorian capital. The Manœuvres of Jane proving an irresistible attraction.

John F. Sheridan is doing good business with When the Lamps are Lighted at the Brisbane Opera House.

In Adelaide Charles Arnold is packing the Royal with What Happened to Jones. In fact nearly all the Australian playhouses are enjoying exceptionally good business.

There is a dearth of theatrical companies in New Zealand, where Walter Bentley has practically the whole field to himself.

The Brisbane Royal is occupied by the Royal Burlesque and Specialty company.

JOHN PLUMMER.

JAMAICA.

Opera in Italian—Russ Whytal Coming—Two Portrait Funds.

(Special Correspondence of The Mirror.)

KINGSTON, Aug. 13.

The Azzali Italian Opera company announced Norma for their first production, July 4, but owing to the late arrival of the steamship *Louisianian* it was put off till July 7. The following are the operas during the engagement: Ernani, Lucia di Lammermoor, La Bohème, La Traviata, Rigoletto, La Sonnambula, Il Barbiere di Siviglia, Othello, Lucrezia Borgia, Aida, and La Gioconda (repeated). The principals were Signorini Turconi Bruni, Barbareschi, Gaudenzi, and Signori Castellano (tenor), Luigo Lucenti, L. Bellagamba, Pio Facci, Corteci, Parroti, Borgia, C. Alessandroni and Garasaglia.

On the whole the productions were good, though many people who come here are under the impression that they are at liberty to cut out anything they wish and at any time, too. Such, I regret, has been the case with this company. Signorina Barbareschi made a thorough and distinct hit in everything she had to do. She is an excellent actress. Signorina Bruni also became an immediate favorite and carried off arms full of flowers. Signor Bellagamba, the baritone, also made a good impression. The tenor, Signor Castellano, won great favor.

Business up to date has been remarkably good. One night, I am told, the receipts went above $1,100. The orchestra is very weak, and it would be wise for the manager to take the hint and strengthen it at once.

An enjoyable concert was given July 24 at Port Royal. Many of the leading military officers were present.

Mr. and Mrs. Russ Whytal's dramatic company are expected to open here on or about Oct. 29.

On July 19 the principals of the Azzali company were entertained at Clovelly by the members of Kingston Operatic and Musical Society. Mr. Schaefer made a good impression with the "Legende," by Wieniawsky.

The Belle of New York will shortly be produced by a local company.

The *Gleaner*, a newspaper of this city, has collected $200 for a portrait of Signorina Lestegni, of the Lambardi Opera company, who died recently. The picture has been ordered from New York. A. M. Solbe, of Kingston, has already placed in the lobby of the Theatre Royal, as a present to the authorities, a huge picture of Signorina Sostegni.

A fund is also being raised for a portrait of Morton Tutares, who died here a short time ago. The object is to place the picture in the lobby of the Theatre Royal. The cost probably will not exceed $250.

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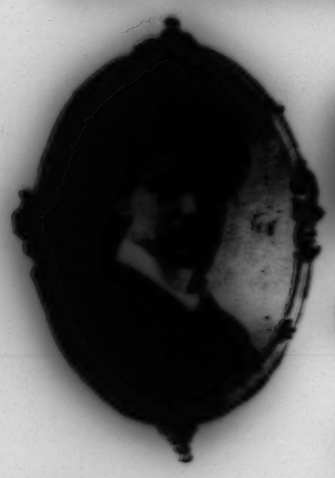

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